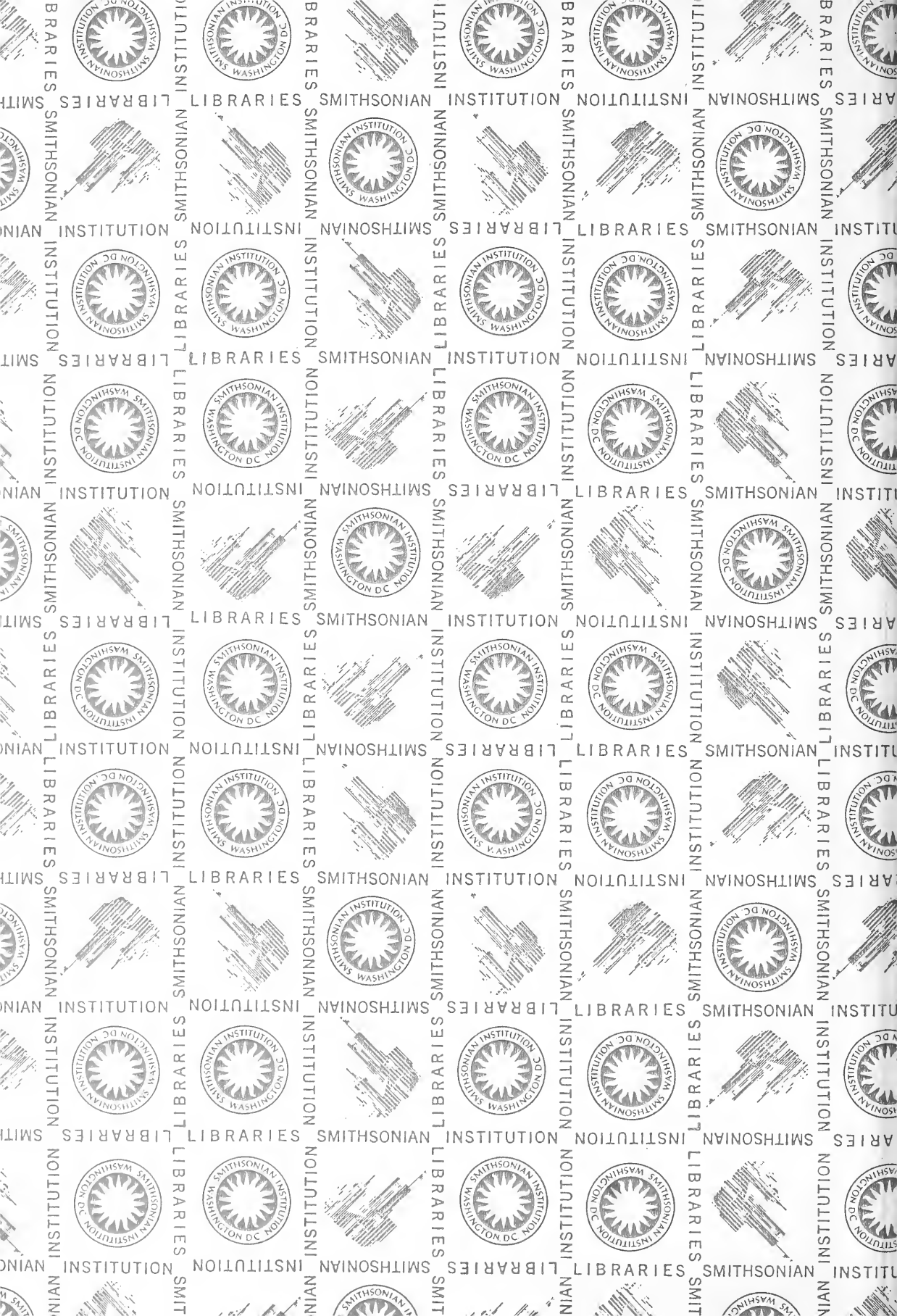
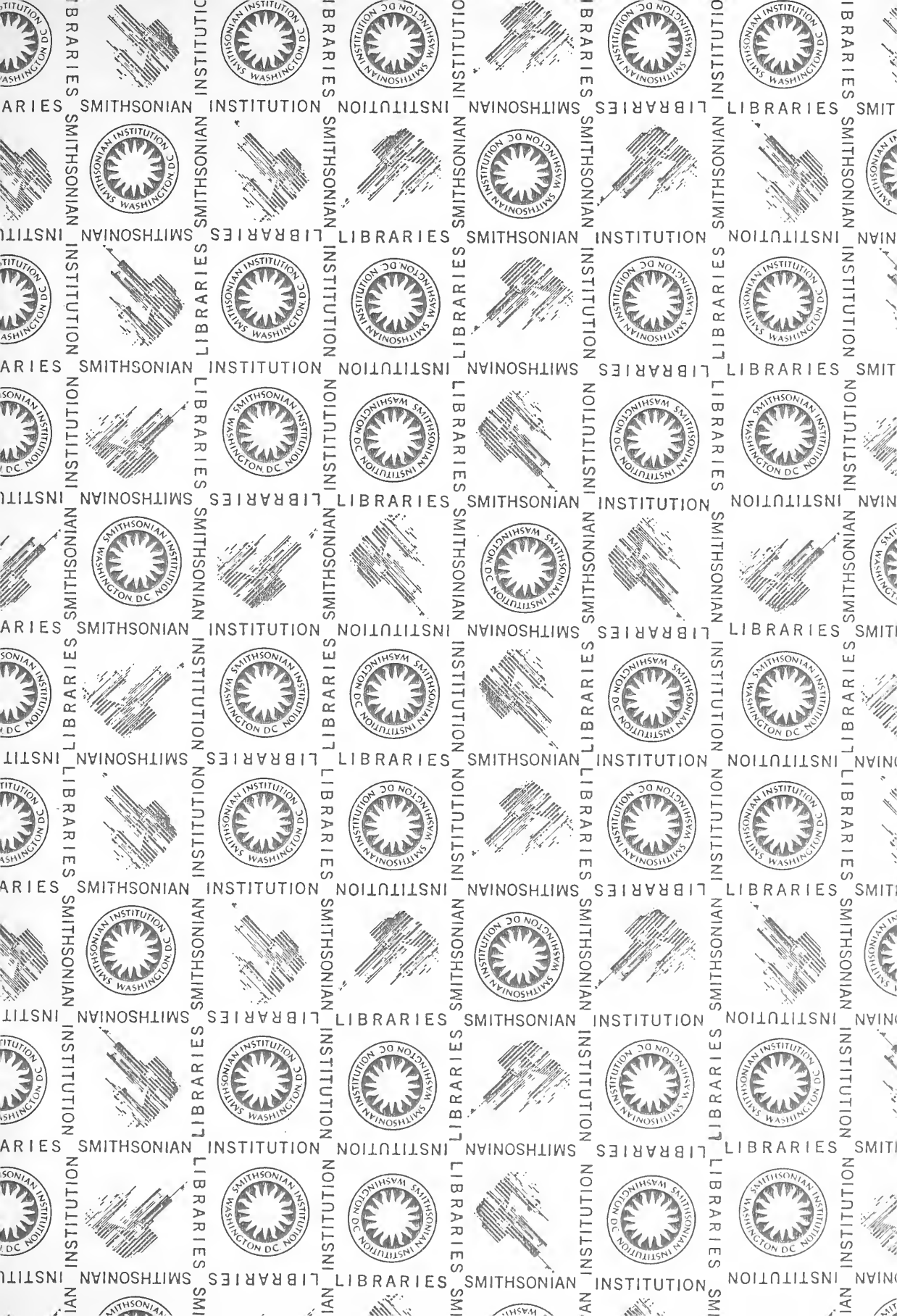


SMITHSONIAN  
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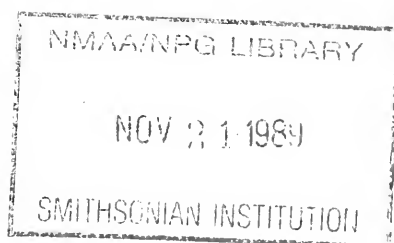


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To THE SMITHSONIAN INSTITUTION  
FROM T. BOLTON  
June 1936.

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ON FREE PUBLIC VIEW  
FROM 9 A.M. UNTIL 6 P.M.  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH, NEW YORK  
FROM SATURDAY, DECEMBER 28TH, 1918  
UNTIL THE DATE OF SALE, INCLUSIVE

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## EARLY AMERICAN PORTRAITS

COLLECTED BY

MR. THOMAS B. CLARKE

---

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY DIRECTION OF THE OWNER

ON TUESDAY EVENING, JANUARY 7TH, 1919

IN THE GRAND BALLROOM OF

THE PLAZA HOTEL

FIFTH AVENUE, 58th TO 59th STREET

BEGINNING AT 8.30 O'CLOCK



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*To Theodore Bolton  
with the compliments of  
Thomas B. Clarke*

DE LUXE ILLUSTRATED CATALOGUE

OF

# EARLY AMERICAN PORTRAITS

COLLECTED BY

MR. THOMAS B. CLARKE

NEW YORK CITY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

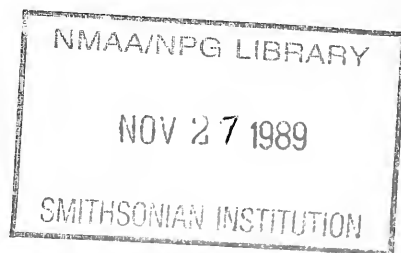
BY DIRECTION OF THE OWNER

IN THE GRAND BALLROOM OF

THE PLAZA HOTEL

FIFTH AVENUE, 58th TO 59th STREET

ON THE EVENING HEREIN STATED



THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY

OF THE

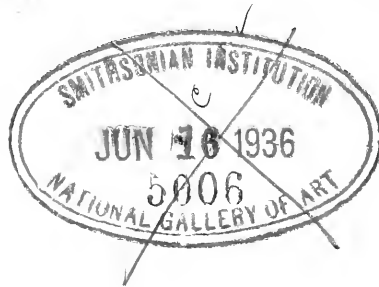
AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK

1919



THE AMERICAN ART ASSOCIATION  
DESIGNS ITS CATALOGUES AND DIRECTS  
ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY



## 7 2 PORTRAITS OF AMERICANS BY AMERICAN PAINTERS

A collection of canvases of this character has not before been offered to the public. The growth of interest in America in American paintings is not a new thing; but the development of interest in the earlier period of the art of the nation is a recent manifestation in national life that amounts to a renaissance. With the study of the art, there goes a revived interest in the personalities of the day. Early American portraits are now sought with an avidity which though it may be a tardy compliment to native achievement is none the less a real one, and pregnant too with present purpose and opportunity in art. The present collection, with the notes accompanying it, shows that in the earlier days there was a realization of the value of contemporary portraiture by resident men which carries a lesson that the neglect of intervening years has until lately obscured.

In acquiring the present collection, or perhaps it might better be said in bringing it together, for it has been a labor of active inquiry and research, Mr. Clarke has pursued his own logical development. Thirty-five years ago he exhibited at the American Art Galleries, what was declared to be the first collection, privately owned, of contemporary paintings exclusively American of such scale—there were 140 of them. Fifteen years later, the sale of his collection of 372 of them, at Chickering Hall, in 1899, marked an era in the appreciation of American artists—and incidentally realized an unprecedented monetary figure, whose individual items have since been many times surpassed.

It was somewhat before the dispersal of that collection that Mr. Clarke's interest in early American portraitists began—there are found in the catalogue of that day the names of

West, Stuart, Sully, Rembrandt Peale and Waldo—; it is since then that his interest has expanded to the degree making the present collection possible. In making that earlier collection he had lived largely among the studios of the artists about him. The death in 1894 of his friend Inness (thirty-nine of whose paintings were in his collection) brought the first great shock in that life, and after a short period of visiting exhibitions instead of studios, Mr. Clarke sold the collection, and following the Chickering Hall sale gave up the general pursuit of paintings.

Later, as one of the founders of a private association in New York, he sought for the decoration of its walls portraits of prominent Americans of the eighteenth and nineteenth centuries, painted by American artists. In securing these paintings of notable American statesmen and scholars Mr. Clarke had a considerable part; and "Following this effort," to use his own words, "and with the continued co-operation of Mr. Charles X. Harris, Mr. Clarence J. Dearden and the late Charles Henry Hart, the acquisition of the group of portraits of Americans now in Manor Hall, Yonkers, was commenced, and completed."

Opportunities accompanied the wide-reaching work of assembling the Manor Hall collection which made possible the discovery and acquisition of the forty portraits of the present collection—a task at best difficult of achievement. Men appear here whose names were known but whose authentic works had been lost to sight until search and study of the records revealed them, and men among the better known are represented by works whose identity has been painstakingly sought out. It may be said here that original letters of owners in many instances are at the disposition of those interested; not by way of inducement, but as a matter of information. The interest of nearly every art museum in the country has gone forth during the past few years toward acquiring early American portraits—and private collectors have ranged the same wide, reluctant

fields—and the difficulty of finding approved works has consequently been on the increase. That Mr. Clarke has surmounted it is demonstrated; words are not needed, nor is this an appeal to buyers.

Notable in itself is the fact that here are five portraits of Washington, all painted by men who saw him, knew him, and painted him during his life-time: one by the "Master Painter of America" Gilbert Stuart, one by Charles Willson Peale, one by Charles Peale Polk, and two by Rembrandt Peale, including the portrait painted in 1795 for Gen. Gadsden of South Carolina; its complete history is known. The presence of these portraits makes interesting at the moment a rarely quoted letter of Washington's, recorded by Dunlap (vol. 1, p. 319), written to Mr. Hopkinson of Philadelphia who had addressed the President in behalf of Robert Edge Pine (who is also represented in this collection). Dunlap says:

"The Hon. Francis Hopkinson, whose portrait Pine had painted with perfect success (the first portrait Pine painted in America) wrote to Gen. Washington, explaining the design Pine had in view, of collecting portraits for historical pictures of the events of the Revolution, and requesting the General to forward the wishes of the artist by sitting to him. Washington wrote the following letter to Hopkinson in reply:

MOUNT VERNON, 16th. May, 1785.

*Dear Sir*—'In for a penny in for a pound' is an old adage. I am so hackneyed to the touches of the painters' pencil, that I am now altogether at their beck, and sit like Patience on a monument, whilst they delineate the features of my face.

It is a proof, among many others, of what habit and custom may effect. At first I was impatient at the request, and as restive under the operation as a colt is of the saddle. The next time I submitted very reluctantly, but with fewer flounces: now, no dray moves more readily to the drill than I to the painter's chair. It may easily be conceived, therefore, that I yielded a ready acquiescence to your request and to the views of Mr. Pine.

Letters from England recommendatory of this gentleman came

to my hands previous to his arrival in America—not only as an artist of acknowledged eminence, but as one who had discovered a friendly disposition toward this country—for which it seems he had been marked.

It gave me pleasure to hear from you—I shall always feel an interest in your happiness—and with Mrs. Washington's compliments and best wishes joined to my own, for Mrs. Hopkinson and yourself,

I am, dear sir,

Your obedient and affectionate humble servant,

GEORGE WASHINGTON.

Thirty-five painters figure in the collection, the earliest of them born in 1688; the latest (born 1831) died in 1915. So that, in the span of their lives, two centuries of American life are represented—to be exact, 227 years. The first to die died in 1751, and of the rest all but one lived through the Revolution, and all but two lived well into the nineteenth century. The persons they portrayed were of importance. Besides Washington, other Revolutionary figures appear, and war heroes of the 1812, the Mexican and the Civil wars. Jackson and Grant are here—soldiers and Presidents of the United States—and among statesmen Webster and Clay and Edwin M. Stanton, Lincoln's great War Secretary.

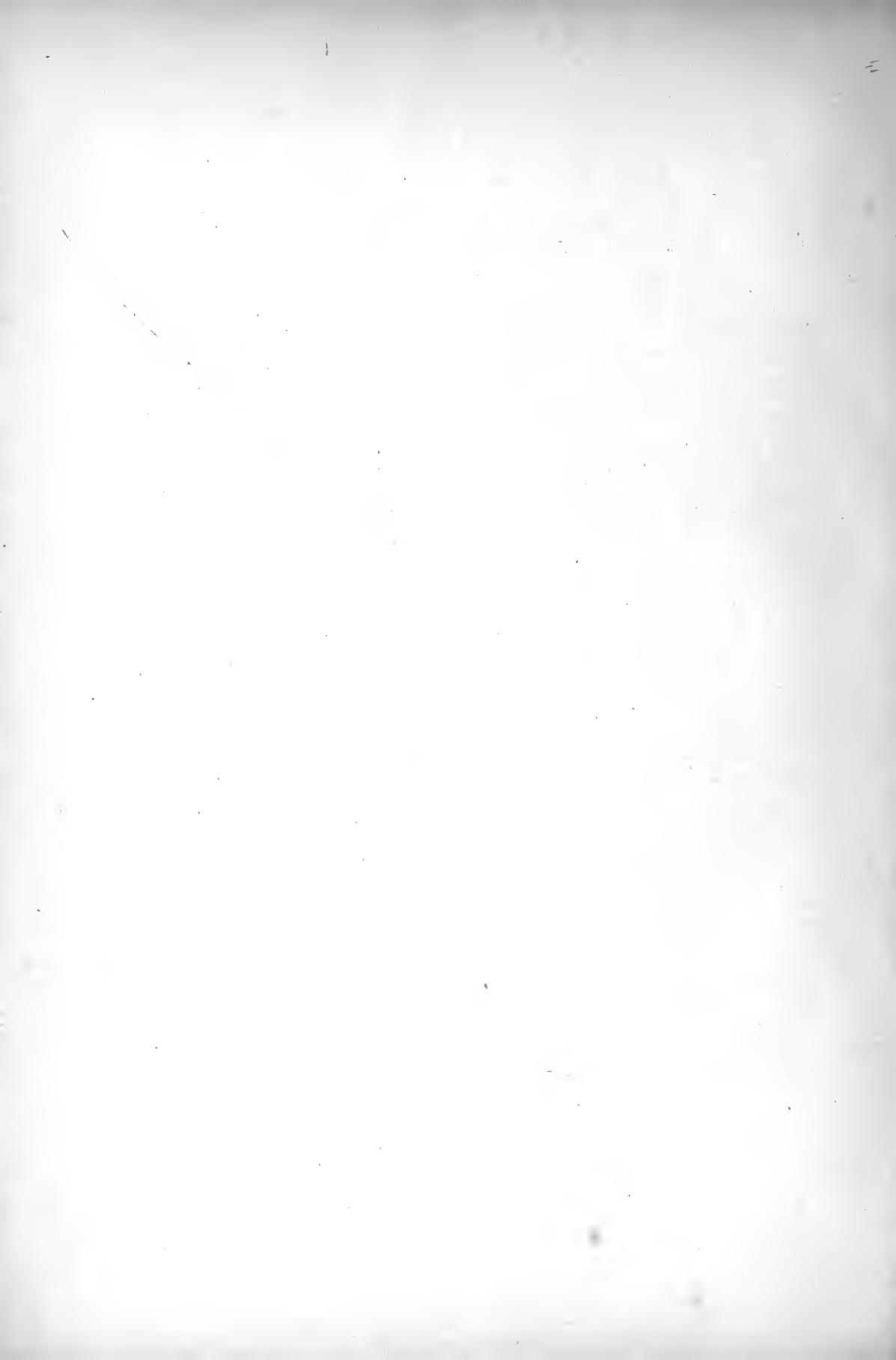
Lesser known figures, but men whose lives bespeak the character of their day, include one of the founders (and the president) of the first public library in Brooklyn, books for which were collected from house to house by wheelbarrow, and the corner stone for which was laid by America's great friend Lafayette on the anniversary of the nation's birth, Independence Day of 1825. The founder of Hampden-Sidney College, Virginia, who as President of Princeton, and honored of Harvard and Yale, delivered an oration on the death of Washington, at Trenton in 1800, is also here, as are Edgar Allan Poe, John Howard Payne, Whistler's father—Major George Washington Whistler, U. S. A., who died of cholera in St. Petersburg—and "Peggy" O'Neill (Mrs. Eaton) who through President

Jackson's championship upset a Continent. And intimately representing Knickerbocker New York, *Ichabod Crane* is here, both dancing at Van Tassel's mansion and pursued in moonlight by the most distinguished acephalous citizen that Sleepy Hollow ever had.

The list of artists includes, besides the well-known names of Stuart, Sully, the Peales, Copley, Vanderlyn of great abilities and unfortunate despondency; Jarvis of gay career; Inman, Elliott and Morse; numerous less known names, whose owners nevertheless speak on these canvases with authority and interest. Among them are Ralph Earl, Jacob Eichholtz who inherited some old brushes from Sully and became the historian in portraiture of Lancaster county, Pennsylvania; Chester Harding who floated down-river on a raft, migrated to Kentucky, and became later in the East the successful artist of whom it was said on his death, in 1866, that he "linked the early and present generations of American portrait painters"; and John Paradise, Ezra Ames, Jeremiah Theus whose portraits long were sought in vain; and the pioneer John Smibert; besides Allston and Trumbull, John Quidor and Cephas Thompson.

DANA H. CARROLL.

NEW YORK, *November*, 1918.



## CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed

by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,  
American Art Galleries,  
Madison Square South,  
New York City.

# **SALE TUESDAY EVENING**

JANUARY 7, 1919

IN THE GRAND BALLROOM OF

## **THE PLAZA**

FIFTH AVENUE, FIFTY-EIGHTH TO FIFTY-NINTH STREET

BEGINNING AT 8.45 O'CLOCK

WILLIAM DUNLAP, N.A.

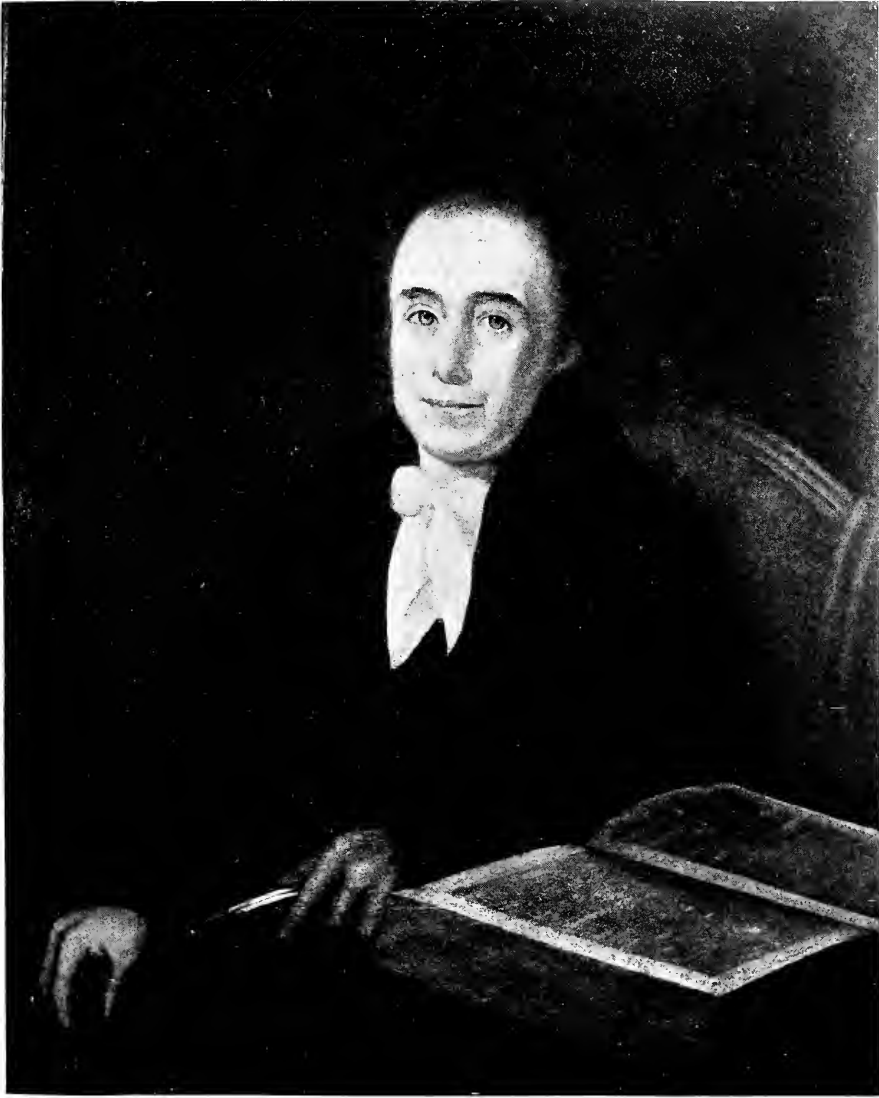
1766—1839

1—*ROBERT SNOW, EDUCATOR  
AND HUMANITARIAN (1760-1833)*

*Height, 34 inches; width, 27 inches*

ROBERT SNOW resided for the last thirty years of his life in Brooklyn, where he died. He was the President and one of the founders of the Apprentices' Library, the first public library in Brooklyn, for which books were collected by wheelbarrow from house to house, and the cornerstone of which was laid by the Marquis de Lafayette, at Cranberry and Henry streets, on July 4, 1825. Mr. Snow was one of the organizers of a savings bank in Brooklyn in 1827. Childless, his home was always the abode of children, whom he adopted, and he became known personally to a large number of children in the City of Churches. He was popular among his fellow citizens, whom he continually urged to labor for the welfare and advancement of society.

William Dunlap was an author, actor and manager as well as a painter. Born at Perth Amboy, New Jersey, February 19, 1766, he began painting portraits at the age of seventeen. At that age, in 1783, he was accorded an opportunity to make a portrait in pastel of General Washington at Rocky Point, near Princeton. He wrote, and published in New York in 1834, a "History of the Rise and Progress of the Arts of Design in the United States," the earliest book on the subject. He died in New York City, September 28, 1839.



*ROBERT SNOW, EDUCATOR AND HUMANITARIAN (1760-1833)*

BY

WILLIAM DUNLAP, N.A.

1766—1839

ASHER BROWN DURAND, P.N.A.

1796—1886

2—*MARY DURAND*

*Height, 26 inches; width, 20 inches*

MRS. MARY DURAND, the second wife of Asher B. Durand, was the daughter of Jacob Frank, Esq. She was married to the artist in 1834, four years after the death of his first wife, who was a daughter of Isaac Baldwin. Her husband painted this portrait of her in 1837.

*Signed at lower left, A. B. D., 1837.*

The painter, Asher B. Durand, was born and died in New Jersey. He was born at Jefferson, in that State, on August 21, 1796, and died at South Orange, September 17, 1886. His first work in art was in the shop of his father, a jeweler, where he was an engraver. As he approached forty he turned to painting, and did both portraits and landscapes. Within ten years he was chosen President of the National Academy of Design, holding the office from 1845 to 1861. He had been one of the founders of the Academy in 1826. In 1840 he made a trip to Europe to study in the great galleries.



*MARY DURAND*  
BY  
ASHER BROWN DURAND, P.N.A.  
1796—1886

## EASTMAN JOHNSON, N.A.

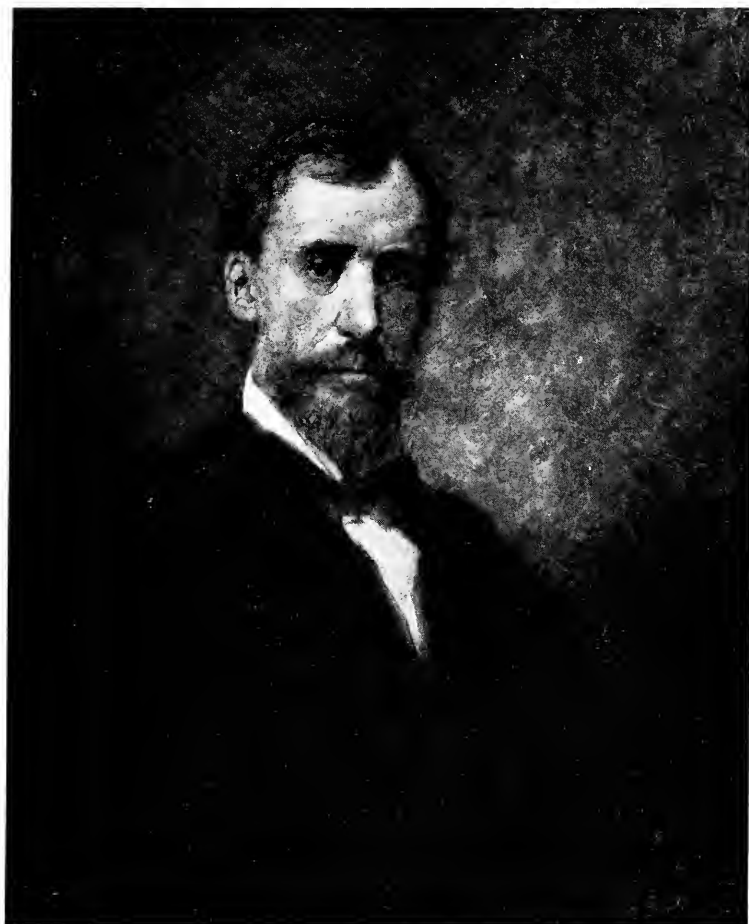
1824—1906

### 3—*SANFORD R. GIFFORD, N.A. (1823-1880)*

*Height, 27 inches; width, 22 inches*

ONE of the first of the American landscape painters to seek in Europe influences to heighten the practice of his own art, Mr. Gifford made a tour of Europe 1850-1854, and went over again in 1860 to sketch in Switzerland and Italy and along the Rhine and the Nile. Ten years later he went to the Rocky Mountains on a sketching tour of the Great West, and had his reward in commendation and popularity following the Centennial Exposition at Philadelphia in 1876. He was born at Greenfield, Saratoga County, N. Y., July 10, 1823, and died in New York City on August 29, 1880.

Eastman Johnson, a native of Maine, where he was born in 1824, began doing portraits in crayon when quite young, and at twenty-one he was in Washington producing portraits of national celebrities. He went to Europe and painted for several years and returning was elected to the National Academy in 1860. Among the portraits he painted were those of John Quincy Adams, Daniel Webster, Longfellow, Emerson, Presidents Arthur, Cleveland and Harrison, and William H. Vanderbilt, and the noted canvas in the Metropolitan Museum of Art, entitled "Two Men."



*SANFORD R. GIFFORD, N.A. (1823-1880)*

BY

EASTMAN JOHNSON, N.A.

1824—1906

CHARLES LORING ELLIOTT, N.A.

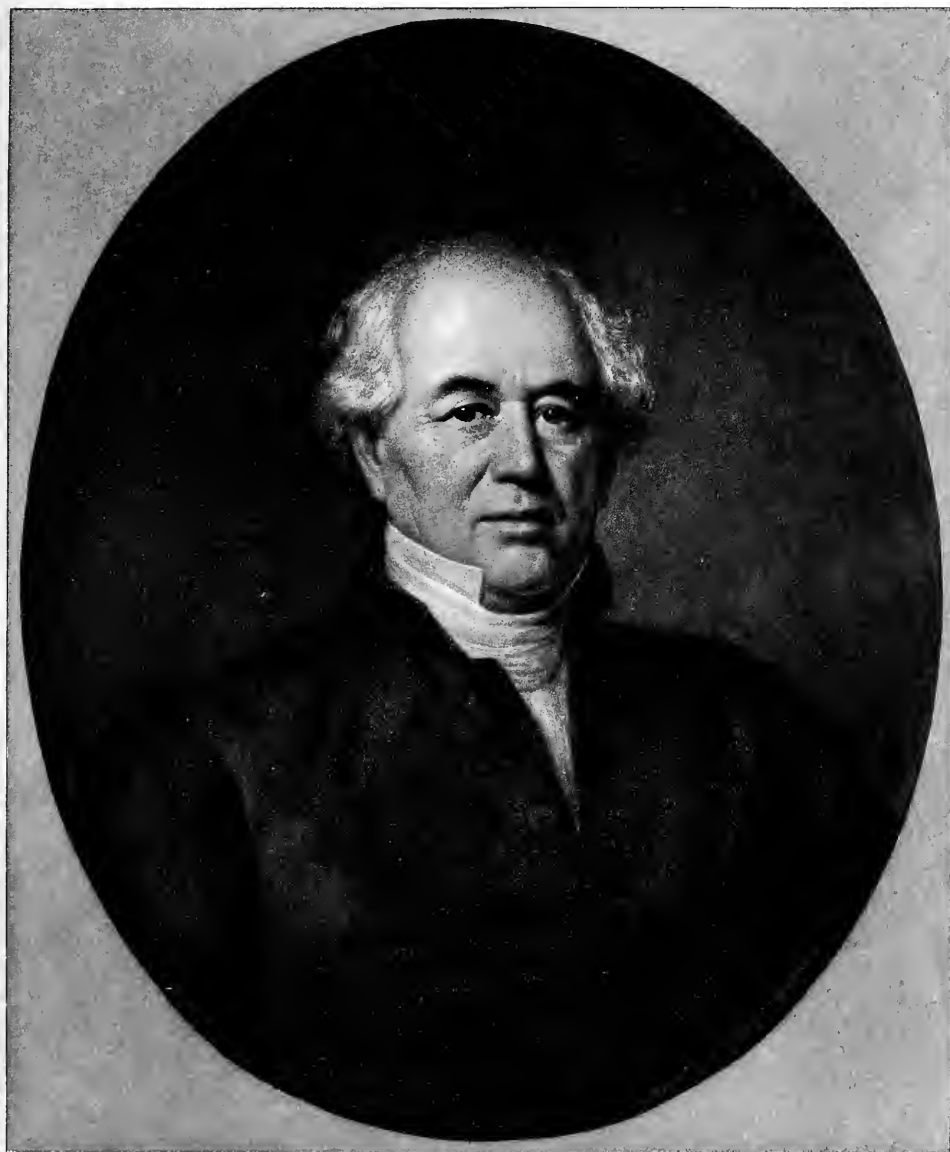
1812—1868

4—*ELEAZER WILLIAMS, THE "LOST  
DAUPHIN" LOUIS XVII?* (1787-1858)

*Height, 30 inches; width, 25½ inches*

ELEAZER WILLIAMS was brought up in northern New York as the son of a half-breed Indian who had eleven other children, none of whom bore resemblance to Eleazer. Eleazer received a good education at Westhampton, Massachusetts, was United States agent among the Indians during the War of 1812, published an Iroquois spelling-book and became an Episcopal clergyman. The story of him was that the Prince de Joinville came to him on a steamboat in 1841 and informed him of his identity with the vanished son of Louis XVI. The story was published by a clergyman in "Putnam's Magazine" in 1853 and was largely credited. The historian Benjamin J. Lossing took it up again in 1887.

Charles L. Elliott, who was born at Scipio, New York, in December, 1812, worked in New York City and died in Albany, his death occurring on September 25, 1868. He became after the death of Henry Inman the leading portrait painter of America. Inman had foreseen that he would, for after a visit from Elliott shortly before Inman's death, the elder painter remarked: "When I am gone that young man will take my place. He has the true idea of portrait painting."



*ELEAZER WILLIAMS, THE "LOST DAUPHIN"*  
*LOUIS XVII ? (1787-1858)*

BY  
CHARLES LORING ELLIOTT, N.A.  
1812—1868



No. 5

HENRY INMAN, N.A.

1801—1846

MARGARET O'NEILL EATON (1796-1879)

## HENRY INMAN, N.A.

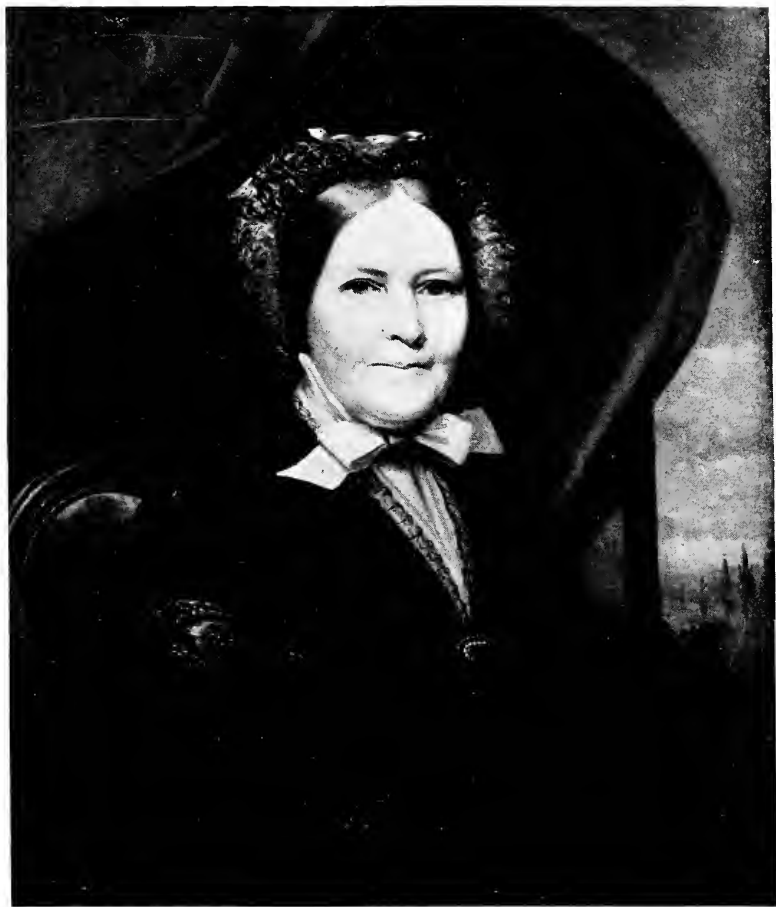
1801—1846

### 5—*MARGARET O'NEILL EATON* (1796-1879)

*Height, 30 inches; width, 25 inches*

“PEGGY” O’NEILL, in whose behalf began “the social war which completely changed the course of political events in the United States during the next half century,” was the daughter of William O’Neill, who kept an old Southern tavern in Washington where General Jackson and other prominent men always stopped. After the suicide of her first husband, a purser in the Navy, in the Mediterranean, scandal-mongers coupled her name with that of Senator Eaton of Tennessee, a lodger at her father’s tavern; later they were married, and on Jackson’s election to the Presidency he made the Senator Secretary of War. The Cabinet ladies would not accept Mrs. Eaton, despite the President’s backing and the aid of Martin Van Buren, Secretary of War, and some bachelor members of the Diplomatic Corps whom Van Buren induced to call on her. The President finally gave it up, dissolved his Cabinet, sent Van Buren as Minister to England and later brought about his succession to the Presidency.

Henry Inman was born in Utica, October 20, 1801, and opened a studio in Vesey Street, New York City, in 1823. In 1826 he was elected vice-president of the just established National Academy of Design. He was sent to England in 1844, commissioned to paint portraits of Wordsworth, Lord Macaulay and Chalmers the preacher. He was so successful there that he was invited to remain, but he came home the following year to New York, and died here January 17, 1846.



*MARGARET O'NEILL EATON (1796-1879)*

BY

HENRY INMAN, N.A.

1801—1846

SAMUEL LOVETT WALDO, A.N.A.

1783—1861

6—*SAMUEL SMITH, SOLDIER AND  
STATESMAN* (1752-1839)

*Height, 30 inches; width, 25 inches*

JOINED the Revolutionary army in 1776 as captain, at Baltimore, where he was a resident; born at Lancaster, Pennsylvania. Lieutenant-colonel at the battle of Brandywine; served at Monmouth. Representative in Congress sixteen years and Senator twenty-three years. Major-general in command when the British attacked Baltimore in 1812. Mayor of Baltimore in 1837.

The painter, Samuel Waldo, was a native of Connecticut, where he was born April 6, 1783, in the town of Windham. He went to London in 1806, joining John Singleton Copley and Benjamin West, and worked at the Royal Academy, and returning to America in 1809 spent the remainder of his life in New York, where he died February 16, 1861.



*SAMUEL SMITH, SOLDIER AND STATESMAN* (1752-1839)

BY

SAMUEL LOVETT WALDO, A.N.A.

1783—1861



No. 7

REMBRANDT PEALE, N.A.

1778—1860

*MRS. STENNETT*

REMBRANDT PEALE, N.A.

1778—1860

7—*MRS. STENNETT*

*Height, 30 inches; width, 25 inches*

MRS. STENNETT, of whom Peale painted this portrait in 1835, was a well-known teacher of music in the '30's, teaching in the family of General Scott and in the aristocratic old Dutch families of New York. Two of her daughters, Mrs. Mary P. Lewis and Miss Stennett, later lived in Brooklyn.

*Signed on back of canvas: REMBRANDT PEALE, PINXIT, NEW YORK, 1835.*

Rembrandt Peale, the son of Charles Willson Peale, was born in Bucks county, Pennsylvania, February 22, 1778. At the age of seventeen he painted what he called his original portrait of Washington, who gave him three sittings. Later he went to England and studied under Benjamin West, and after his return he painted portraits in New York, Philadelphia and the South. He made various subsequent trips to Europe, was president of the American Academy in succession to Trumbull, and was one of the charter members of the National Academy of Design. He died in Philadelphia, October 3, 1860.



*MRS. STENNETT*

BY

REMBRANDT PEALE, N.A.

1778—1860

## JAMES REID LAMBDIN

Honorary Member, National Academy of Design, elected in 1839

1807—1889

### 8—GENERAL JOHN ANTHONY

QUITMAN (1799-1858)

*Height, 29 inches; width, 24 inches*

BORN in New York State, at Rhinebeck, September 1, 1799, the son of a Lutheran clergyman, the subject of this canvas moved early to Mississippi, and, transposing himself into an extreme Southerner, was elected to the Legislature and the Superior Court. Under a commission as brigadier-general of volunteers from President Polk, he fought in the Mexican war, was named civil and military governor by Gen. Scott after receiving the surrender of the citadel of Mexico City, and became "the only American who ever ruled in the halls of the Montezumas." Governor of Mississippi 1850-51, he resigned to avert conflict between federal and State authority, owing to his advocacy of annexationist ideas and to his promoting of Gen. Lopez's designs on Cuba, for which he was indicted. Asserted right of secession and advocated confederacy of the slaveholding States ten years before the Civil War. Congressman in 1856, serving as chairman of the Military Committee. Died at Natchez, Miss., July 15, 1858.

*Signed on the back of the canvas:* Gen. Quitman, of Miss.;  
Natchez, 1845; J. R. L.

Lambdin, the painter, born May 10, 1807, at Pittsburgh, was a student of Sully in Philadelphia at the age of sixteen, and was established as an artist in his home city at eighteen. He worked toward the Southwest, however, with success, returning to Philadelphia in 1837 and settling there. He painted many portraits in Washington, including many of the Presidents and one of Daniel Webster. Many years an active officer of the Pennsylvania Academy of the Fine Arts. President of the Artists' Fund Society. Died near Philadelphia, January 31, 1889.



*GENERAL JOHN ANTHONY QUITMAN* (1799-1858)

BY

JAMES REID LAMBDIN

1807—1889

## JOHN WESLEY JARVIS

1780—1839

### 9—*PORTRAIT OF A LADY*

*Height, 23 inches; width, 19 inches*

A PORTRAIT painted by Jarvis when he visited New Orleans about 1820; a family portrait retained in private possession in the Crescent City until recently.

The painter, John Wesley Jarvis, was born in England, at South Shields, on the Tyne, in 1780. He was a nephew of the great Methodist after whom he was named, and as an infant was left with his uncle by his father when the father emigrated to America, but the boy was brought here at the age of five years, the family making Philadelphia their home. Jarvis studied some with Malbone but was largely self-taught, and in instructing himself read and studied anatomy assiduously. Later, Inman was his pupil, and he took Inman with him to New Orleans. He painted many portraits, which Tuckerman observed may be found in manor houses of the South and municipal halls of the East. He died in New York City, in 1837.



*PORTRAIT OF A LADY*

BY

JOHN WESLEY JARVIS

1780—1839

JAMES H. WRIGHT

1813—1883

10—*DANIEL WEBSTER* (1782-1852)

*Height, 24 inches; width, 18 inches*

THE Expounder of the Constitution, the "God-like Daniel," born in what is now Franklin, New Hampshire, January 18, 1782, was the son of a Revolutionary soldier; he taught school, studied law in Boston, became a Member of Congress from Massachusetts and United States Senator, and was Secretary of State under Presidents William Henry Harrison and Millard Fillmore. His last words were "I still live." He died at Marshfield, Mass., on October 24, 1852.

*Signed at the lower right, J. H. WRIGHT.*

James H. Wright, born in 1813, was a painter of portraits, and exhibited at the National Academy of Design down to the year 1871. He had a studio at 835 Broadway, New York, and died in Brooklyn, in the month of May, 1883.



*DANIEL WEBSTER* (1782-1852)

BY

JAMES H. WRIGHT

1813—1883



No. 11

GEORGE C. LAMBDIN, N.A.

1830—1896

*EDWIN M. STANTON, SECRETARY OF WAR (1814-1869)*

GEORGE C. LAMBDIN, N.A.

1830—1896

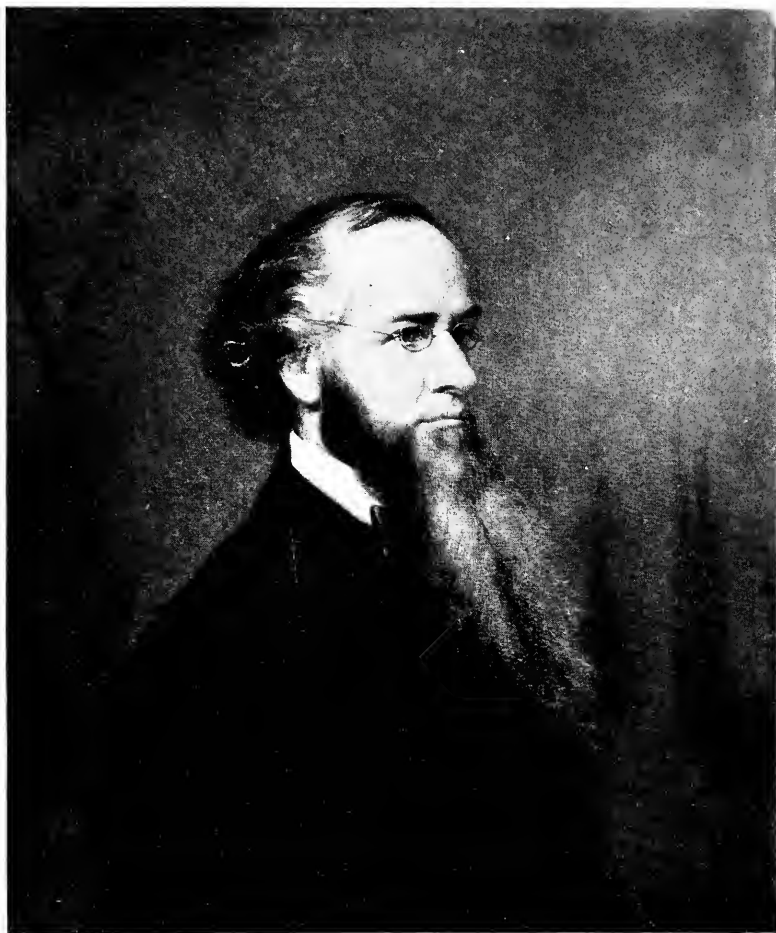
11—*EDWIN M. STANTON, SECRETARY  
OF WAR* (1814-1869)

*Height, 25 inches; width, 20 inches*

LINCOLN's famous War Secretary was the son of a physician, came of Quaker ancestry, and became "one of the most imposing figures of the nineteenth century," his history too well known to be recounted.

*On back:* Edwin M. Stanton, Secr'y of War, by Geo. C. Lambdin.

George C. Lambdin, the artist, was the son of the painter James R. Lambdin, with whom he studied at home, afterward going to Paris, and returning to make his home in Philadelphia. He was born at Pittsburgh in 1830, and died in Philadelphia, January 31, 1896.



*EDWIN M. STANTON, SECRETARY OF WAR (1814-1869)*

BY

GEORGE C. LAMBDIN, N.A.

1830—1896

ENOCH WOOD PERRY, N.A.

1831—1915

12—*GENERAL ULYSSES S. GRANT* (1822-1885)

*Height, 30 inches; width, 25 inches*

THE eighteenth President of the United States and General of the United States Army as he appeared in 1879, at the age of fifty-seven, six years before his death.

*Signed at the lower left: E. WOOD PERRY, N.A., GEN.  
GRANT IN 1879.*

The portraitist, E. Wood Perry as he was commonly known, was born in Boston, July 31, 1831. He went to New Orleans while in his 'teens, and at the age of twenty-one studied art in Europe, at Paris, and later in Rome and Venice. United States consul at Venice 1856-1858, and after five years' subsequent residence in the United States visited the Sandwich Islands, returning to America in 1865 and making New York his home, where he died on December 14, 1915.



*GENERAL ULYSSES S. GRANT* (1822-1885)

BY

ENOCH WOOD PERRY, N.A.

1831—1915

## JAMES REID LAMBDIN

Honorary Member, National Academy of Design, elected 1839

1807—1889

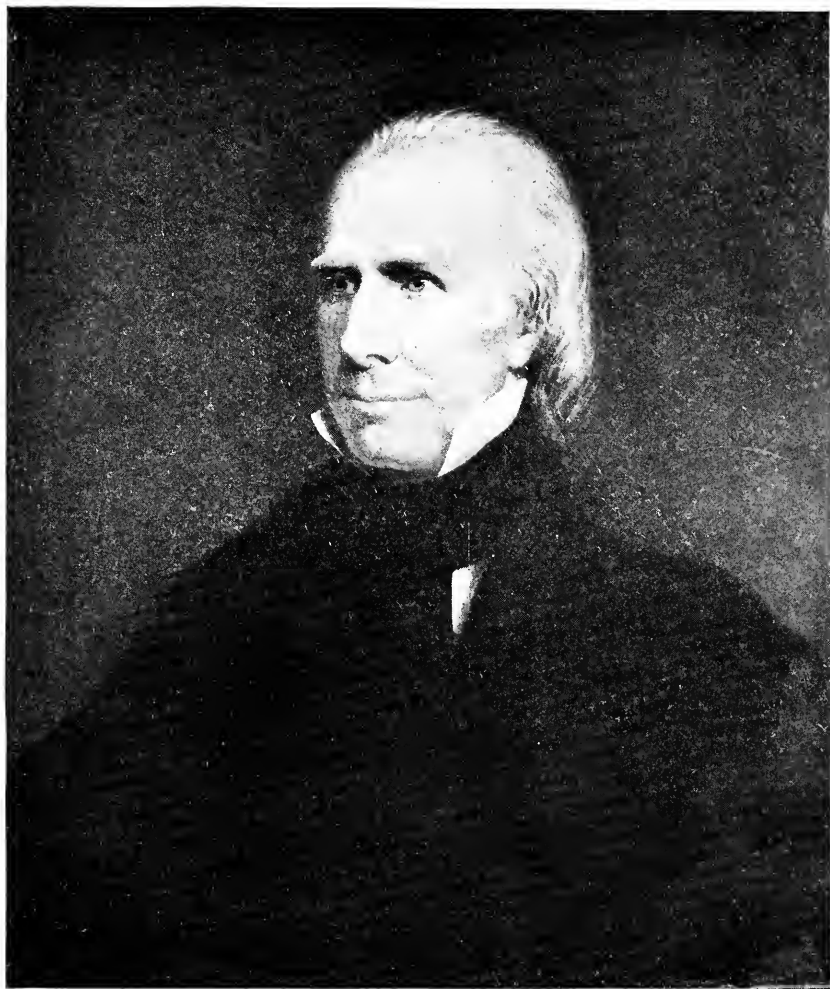
### 13—HENRY CLAY (1777-1852)

*Height, 30 inches; width, 25 inches*

HENRY CLAY, born in Virginia in a neighborhood called "The Slashes," came early to be known as "The Mill Boy of The Slashes," as he rode horseback to a neighboring mill, with a bag of wheat for saddle and a rope bridle. He was a retail clerk in Richmond, a copyist in the Court of Chancery, and became a lawyer, after which he moved to Kentucky; it was said that no murderer defended by him was ever sentenced to be hanged, such was his eloquence. He was appointed United States Senator though under age; was Speaker of the House of Representatives, called "the greatest of Speakers"; was a member of the Peace Commission closing the War of 1812-1814; was Secretary of State under John Quincy Adams, when it was said that "more treaties with foreign nations were signed than in all the preceding years of the existence of the Constitution." He advocated the emancipation of slaves from the year 1799.

*From the estate of James Reid Lambdin.*

Lambdin, a native of Pittsburgh, was born on May 10, 1807. He studied under Sully in Philadelphia at sixteen, and two years later was established as an artist in his home city. He worked later with success in the Southwest, and at the age of thirty settled in Philadelphia. He painted many portraits in Washington, including several of the Presidents and one of Webster. He was an active officer of the Pennsylvania Academy of the Fine Arts and President of the Artists' Fund Society there. He died in Philadelphia, January 31, 1889.



*HENRY CLAY* (1777-1852)

BY

JAMES REID LAMBDIN

1807—1889

## CHESTER HARDING

Honorary Member, National Academy of Design, elected in 1828

1792—1866

### 14—*CHARLES SPRAGUE, POET* *AND BANKER (1791-1875)*

*Height, 30 inches; width, 24 inches*

BORN in Boston, October 26, 1791, the son of Samuel Sprague who was a member of the "Boston Tea Party," and whose family then had lived for five generations at Hingham, Charles Sprague became one of the brilliant literary lights of the second quarter of the nineteenth century, and was recognized both in America and England. His prominence began with a poetical address delivered at the opening of the famous Park Theatre, New York, and he had other successes at Philadelphia, Salem and Portsmouth; he read a "Shakespearean Ode" at the Boston Theatre in 1820. He wrote a number of theatrical prize prologues, in the days when those held public attention here as they had done in an elder classical theatrical day in England, and his prologues were pronounced the best written since the time of Pope. He wrote also odes and shorter poems. He was cashier of the Globe Bank, Boston, from its establishment in 1825 until his retirement from business in 1864. He died in Boston, January 22, 1875.

Chester Harding was born in Conway, Massachusetts, September 1, 1792, and after trying other callings in that State and in western New York he went to Pittsburgh, and took up painting. Self-taught, he soon became a successful portrait painter, both in this country and in London. Tuckerman in his "Book of the Artists" says of him: "On the first of April, 1866, a genuine representative of the Western artist died in Boston; and his career may be regarded as the connecting link between the early and the present generation of American painters."



*CHARLES SPRAGUE, POET AND BANKER (1791-1875)*

BY

CHESTER HARDING

1792—1866



No. 15

THOMAS SULLY

Honorary Member, National Academy of Design, elected in 1827

1783—1872

*LORD BYRON* (1788-1824)

## THOMAS SULLY

Honorary Member, National Academy of Design, elected in 1827

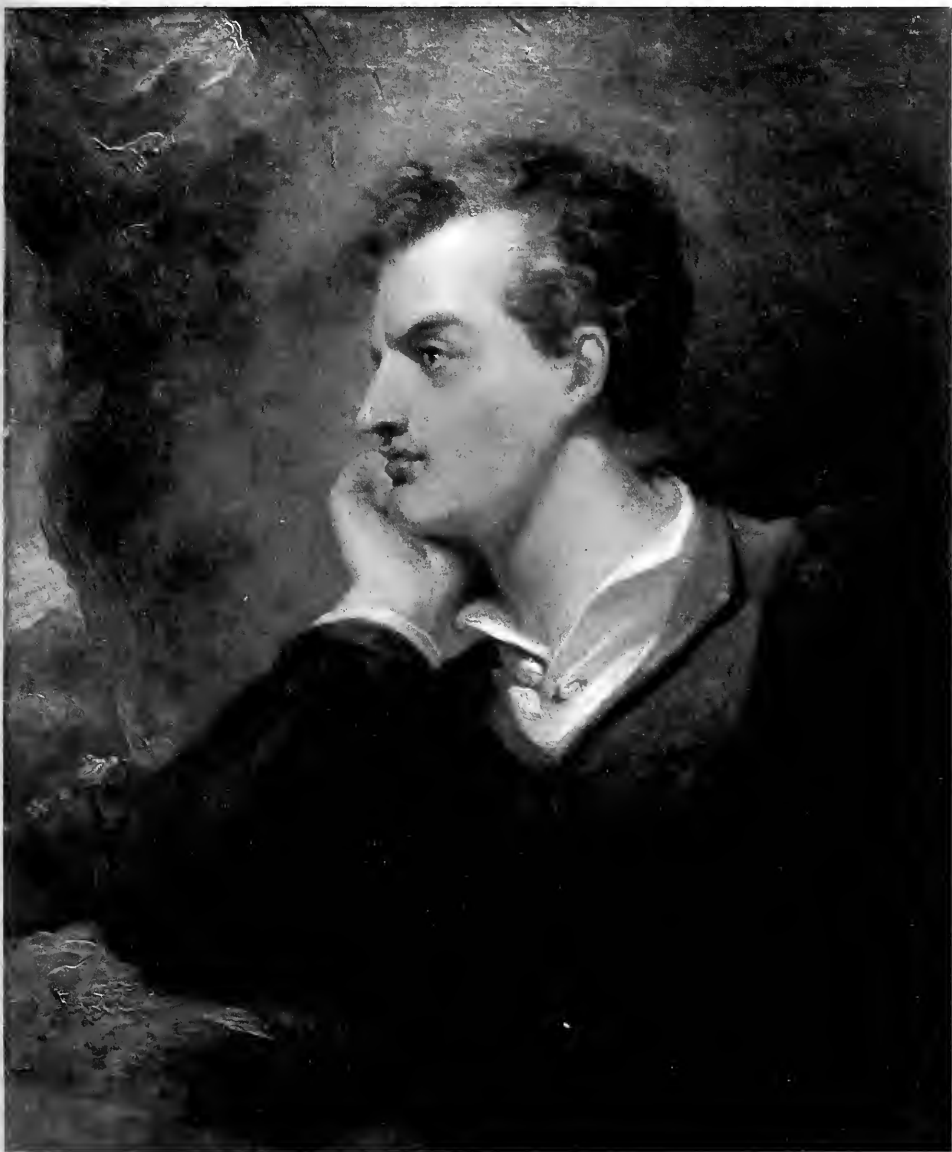
1783—1872

### 15—*LORD BYRON* (1788-1824)

*Height, 29 inches; width, 24 inches*

BUST portrait of the poet, recorded in "A Register of Portraits Painted by Thomas Sully: Arranged and Edited, with an Introduction and Notes, by Charles Henry Hart" (Philadelphia, 1909); No. 254. Formerly the property of the American portrait painter Jacob Eichholtz, of Lancaster, Pa., and Philadelphia, who acquired it from Sully's patron George H. Munday, of Philadelphia, in 1833. In an address on "Jacob Eichholtz, Painter," delivered before the Lancaster County Historical Society in 1912, W. U. Hensel observed: "The Sully 'Byron' is still at the Lime Street (Philadelphia) house, and has been there for seventy-five years."

Thomas Sully, the painter, born in Horncastle, Lincolnshire, England, June 19, 1783, came to this country with his parents, at the age of nine years, the family settling at Charleston, S. C. Thomas established himself in Philadelphia as an artist at the age of twenty-five, after a short residence in New York and in Boston, and after having received while in Boston some instruction from Gilbert Stuart. Within a year he went to London and studied for two years under Benjamin West, returning to New York but making Philadelphia the home of his last years. He died there, November 5, 1872.



*LORD BYRON* (1788-1824)

BY

THOMAS SULLY

1783—1872



No. 16

ROBERT EDGE PINE

1730—1788

*DAVID GARRICK* (1717-1779)

## ROBERT EDGE PINE

1730—1788

16—*DAVID GARRICK* (1717-1779)

*Height, 27 inches; width, 22 inches*

DAVID GARRICK, Doctor Johnson's great pupil and friend, wit, popular idol and most famous player on the English stage of his day, is portrayed in the clothing of civil life, with turquoise-blue coat and white jabot, and fur-lined greatcoat.

The portraitist, Pine, who was born in London in 1730 (or 1742?) came to America from England in 1783 with the idea of painting the heroes of the Revolution. He made his home in Philadelphia, at High and Sixth streets. Later Robert Morris, who became his patron, built a house for him in Eighth street. He painted many portraits in Virginia, and at Annapolis painted a family group, in full-length, of the family of Charles Carroll of Carrollton. In 1785 he painted a portrait of President Washington. A letter from General Washington to a Philadelphia friend, telling of granting sittings to Mr. Pine for that portrait, appears elsewhere in this catalogue. Mr. Pine died in Philadelphia, November 19, 1788.



*DAVID GARRICK* (1717-1779)

BY

ROBERT EDGE PINE

1730—1788



## JOHN QUIDOR

1800—1881

### 17—*ICHABOD CRANE AT A BALL* *AT VAN TASSEL'S MANSION*

*Height, 24 inches; length, 34 inches*

"ICHABOD prided himself upon his dancing . . . Not a limb, not a fibre about him was idle, and to have seen his loosely hung frame in full motion you would have thought St. Vitus himself, that blessed patron of the dance, was figuring before you in person."

*Painted in New York in 1855.*

*From the Harrison Collection, Philadelphia, 1912.*

John Quidor was, with Inman, a pupil of John Wesley Jarvis. Quidor was born in 1800 and died in 1881. He painted very cleverly numerous imaginative subjects, often taking his inspiration from Irving's tales, and including a painting of Rip Van Winkle which was praised as of no ordinary merit. Charles Loring Elliott studied with Quidor, and the painter T. B. Thorpe says in some personal reminiscences of Elliott (*circa* 1830-31): "We must have started simultaneously from different points in the city to find the painting room of John Quidor, the only avowed figure painter then in New York. . . . A rudely constructed easel was near one of the north windows, on the pegs of which rested a picture that called forth our unbounded enthusiasm and admiration. It represented Ichabod Crane fleeing from the Headless Horseman . . . which had been two or three years before exhibited at the National Academy." That painting here follows.



## JOHN QUIDOR

1800—1881

### 18—*ICHABOD CRANE PURSUED BY THE HEAD- LESS HORSEMAN OF SLEEPY HOLLOW*

*Height, 22½ inches; length, 30 inches*

ICHABOD on his white steed is disclosed in a slant of moonlight, dashing wildly through a road in the woods, his disguised rival shown on a dark mount in the shadows, close upon his heels.

*Exhibited at the National Academy of Design, 1828.*

“Ichabod was horror-struck on perceiving that he was headless! but his horror was still more increased on observing that the head, which should have rested on his shoulders, was carried before him on the pommel of his saddle! His terror rose to desperation, he rained a shower of kicks and blows upon Gunpowder, hoping by a sudden movement to give his companion the slip—but the spectre started full jump with him.”

## CHARLES PEALE POLK

1767—1822

### 19—*GEORGE WASHINGTON* (1732-1799)

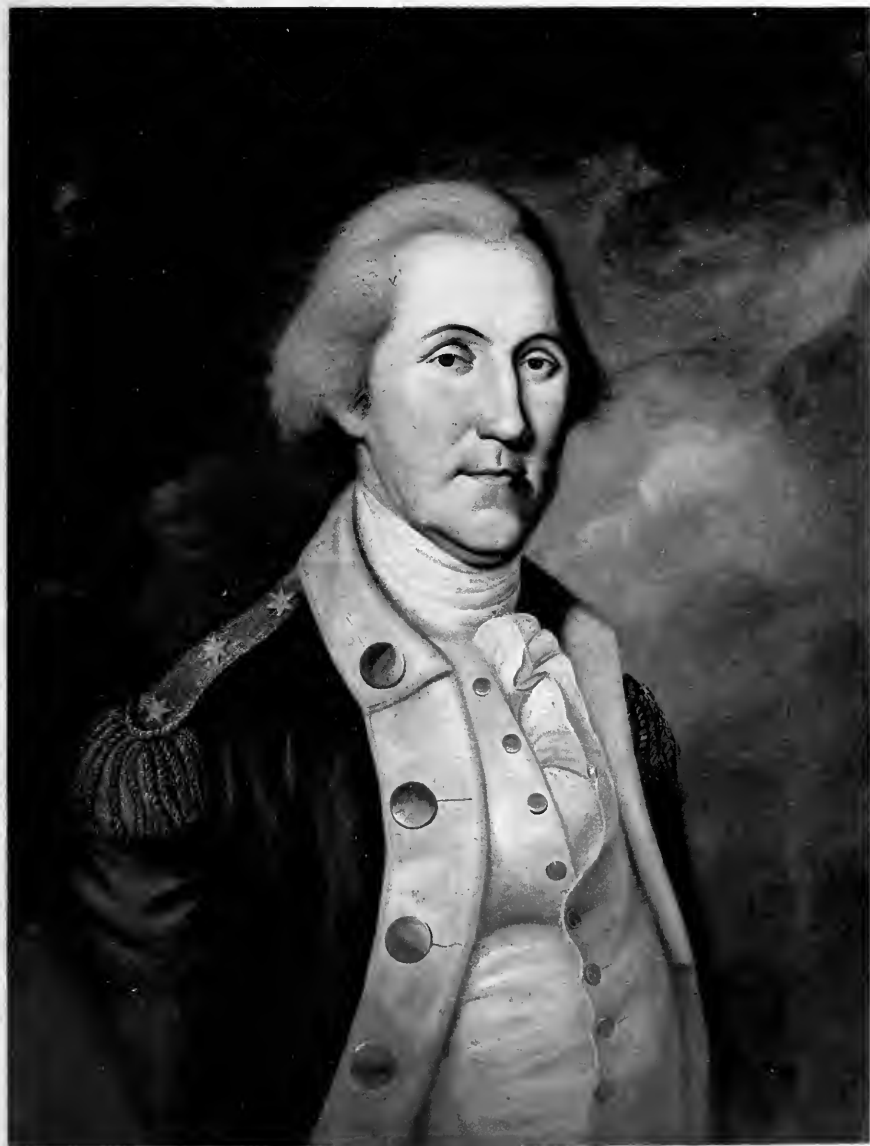
*Height, 29½ inches; width, 23 inches*

THIS portrait of Washington, after that of the artist's famous uncle Charles Willson Peale, is signed C. P. Polk, pinxit, 1793. The painter was a devotee of Washington portraits, he saw Washington many times, and his earnestness as a portrayer of him who was "First in war, first in peace and first in the hearts of his countrymen" is inscribed in the following letter to President Washington, preserved in the Library of Congress (Vol. 75, p. 302), dated New York, August 6, 1790:

*Sir*—Encouraged by your Excellency's known affibely and admirable condesention; a citizen of Philadelphia Humbly requests the indulgence of an interview. This errand tho' far from being disinterested to himself he hopes will very far from being displeasing or offensive to your Excellency. It is object is if possible to obtain the honorable privilege of one short setting from the President to enable him to finish a portrait of your Excellency (in head size) prepared with that design. He has in the course of the last year executed Fifty portraits, tho' his advantages were not what he wished, but imagines if your Excellency's leisure and inclination will permit he shall hereafter be capable of Exhibiting more just and finished performances. The resemblance of Him whose character will never be obliterated from the hearts of true Americans, should this request meet your Excellency's favour, not only will the desires of many Respectable Citizens be gratified but the interest of a depending family greatly promoted and the pleasure vastly increased of your Excellency's most obedient devoted Servt

CHARLES PEALE POLK.

Polk was the son of Charles Willson Peale's sister, Elizabeth Digby Peale, wife of Captain Robert Polk of Virginia. He was born in 1767. At the age of eight years Polk went to live with his uncle in Philadelphia, and remained with him until early manhood, studying his uncle's art. He painted portraits for some years and at one time held office under the Government. He died in 1822.



*GEORGE WASHINGTON* (1732-1799)

BY

CHARLES PEALE POLK

1767—1822



No. 20

RALPH EARL

1751—1801

*SAMUEL STANHOPE SMITH, SCHOLAR (1750-1819)*

## RALPH EARL

1751—1801

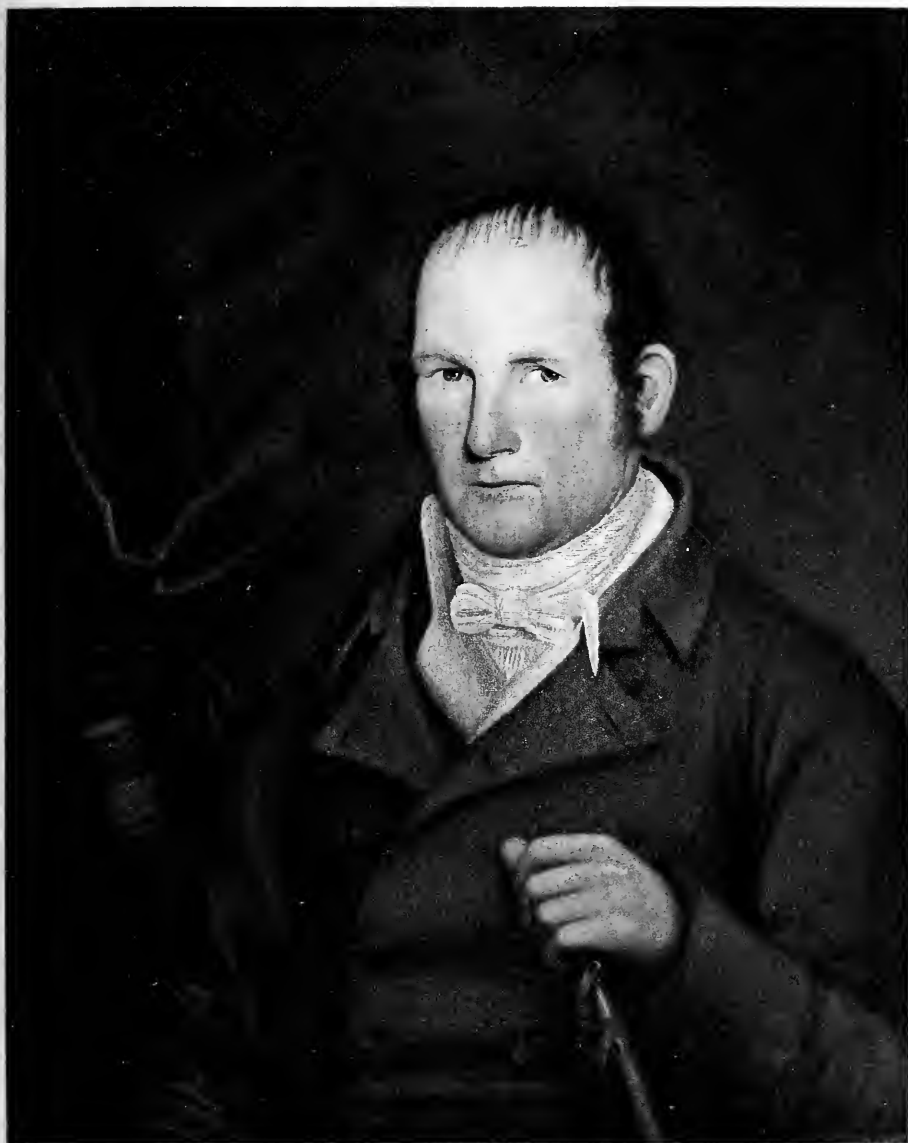
20—*SAMUEL STANHOPE SMITH,*  
*SCHOLAR* (1750-1819)

*Height, 30 inches; width, 24 inches*

DR. SAMUEL STANHOPE SMITH, born in Pequea, Pennsylvania, March 16, 1750, was the founder of Hampden-Sidney college, Virginia, and was for eighteen years (1794-1812) president of Princeton, of which he was a graduate. He died in Princeton on August 21, 1819. He received the degree of D.D. from Yale and of LL.D. from Harvard. He was an honorary member of the American Philosophical Society, and author of volumes on historical and religious subjects, on moral and political philosophy, and on variety of complexion in the human species; and among his publications is an "Oration on the Death of Washington," which he delivered at Trenton (1800).

*Signed at the lower left, R. EARL, PINX., 1798.*

The portraitist Ralph Earl was painting miniatures and life-size portraits in Connecticut in 1771. He was born on May 11, 1751, at Leicester, Mass. In 1775 his father marched to Lexington with the Governor's Guards. He studied painting in London under West, who obtained for him a commission to paint King George III, and later he was admitted to the Royal Academy. Returning to America, he painted four pictures of Revolutionary scenes, which were engraved by Amos Doolittle. He died at Bolton, Conn., in 1801.



*SAMUEL STANHOPE SMITH, SCHOLAR (1750-1819)*

BY  
RALPH EARL  
1751—1801



No. 21

BASS OTIS

1784—1861

*THOMAS PAINE* (1737-1809)

## BASS OTIS

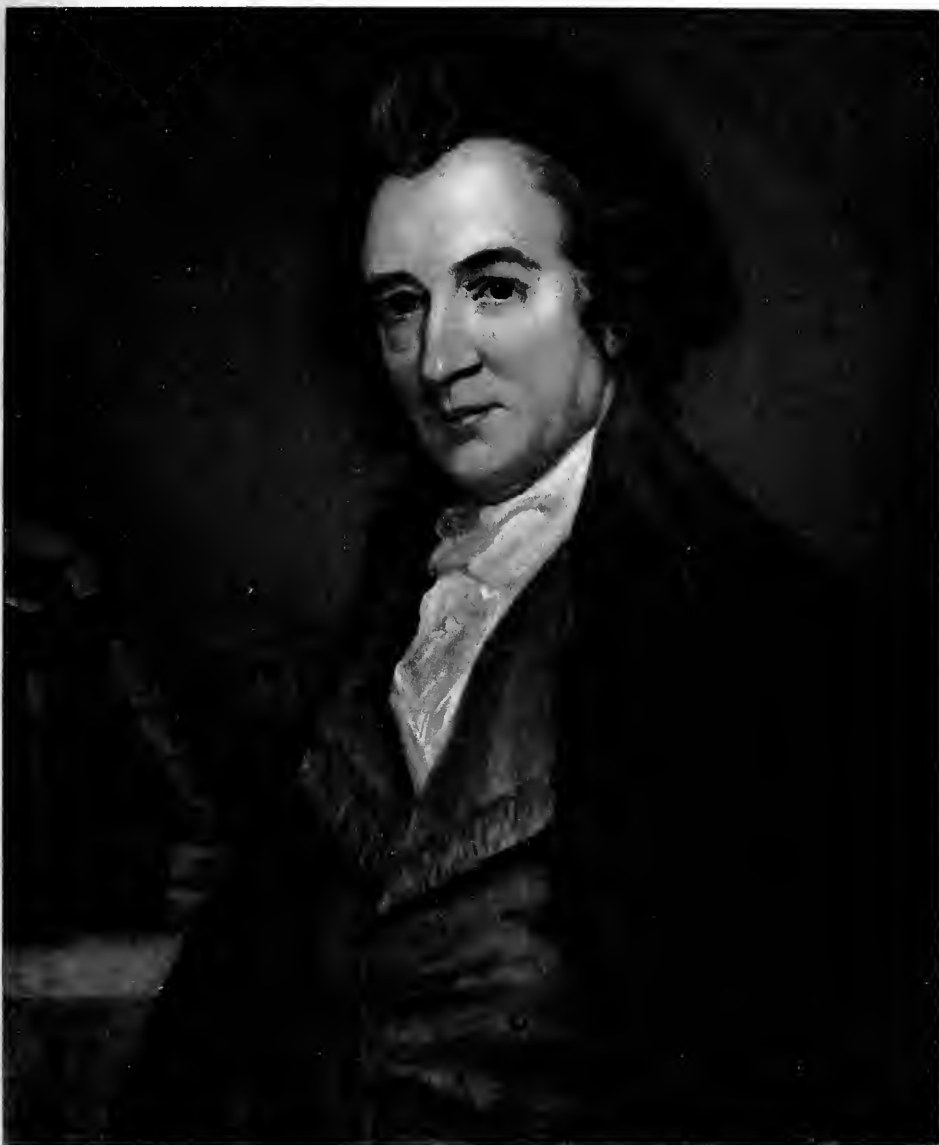
1784—1861

### 21—*THOMAS PAINE* (1737-1809)

*Height, 30 inches; width, 25 inches*

TOM PAINE was born at Thetford, in Norfolk, England, but went young to London, where he taught school and was employed in the custom service. A paper he wrote on behalf of the men in the service while he was in this employ came to the notice of Benjamin Franklin, then on official duty in England, and the Founder of Pennsylvania suggested to him that a better field for his future lay in this country. Paine came here in 1774, and became a magazine editor in Philadelphia, where his first article was anti-slavery. A pamphlet, "Common Sense," in 1776, recommending independence of Great Britain, secured for him a vote of £500 from the Legislature of Pennsylvania, the degree of M.A. from the University of Pennsylvania, and was used for over a century by European republicans. His "Crisis" was read by Washington's orders to the Colonial troops. His work later in getting loans from Holland and France brought a vote of \$3,000 from Congress, and the present of a big farm in Westchester from New York. At West Farms he wrote advocating the abolition of royalty, and in 1791 published in England his most important work, the "Rights of Man," which created a sensation; but though powerfully supported he was outlawed and fled to France, where he was first made a hero and then thrown into prison. There he wrote his greatest work, the "Age of Reason." He died in New York.

Bass Otis, the painter, was born at Bridgewater, Massachusetts, in 1784, and in 1808 was painting portraits in New York. In 1812 he was painting portraits in Philadelphia, where he portrayed many prominent persons and became President of the Pennsylvania Academy. Painter, engraver, lithographer, he made the first lithographs in America, which were published in the "Analectic Magazine" in July, 1819. He returned occasionally from Philadelphia to paint portraits in New York. He died in Philadelphia, November 3, 1861.



*THOMAS PAINE* (1737-1809)

BY

BASS OTIS

1784—1861



No. 22

JACOB EICHHOLTZ

1776—1842

*ANDREW JACKSON* (1767-1845)

## JACOB EICHHOLTZ

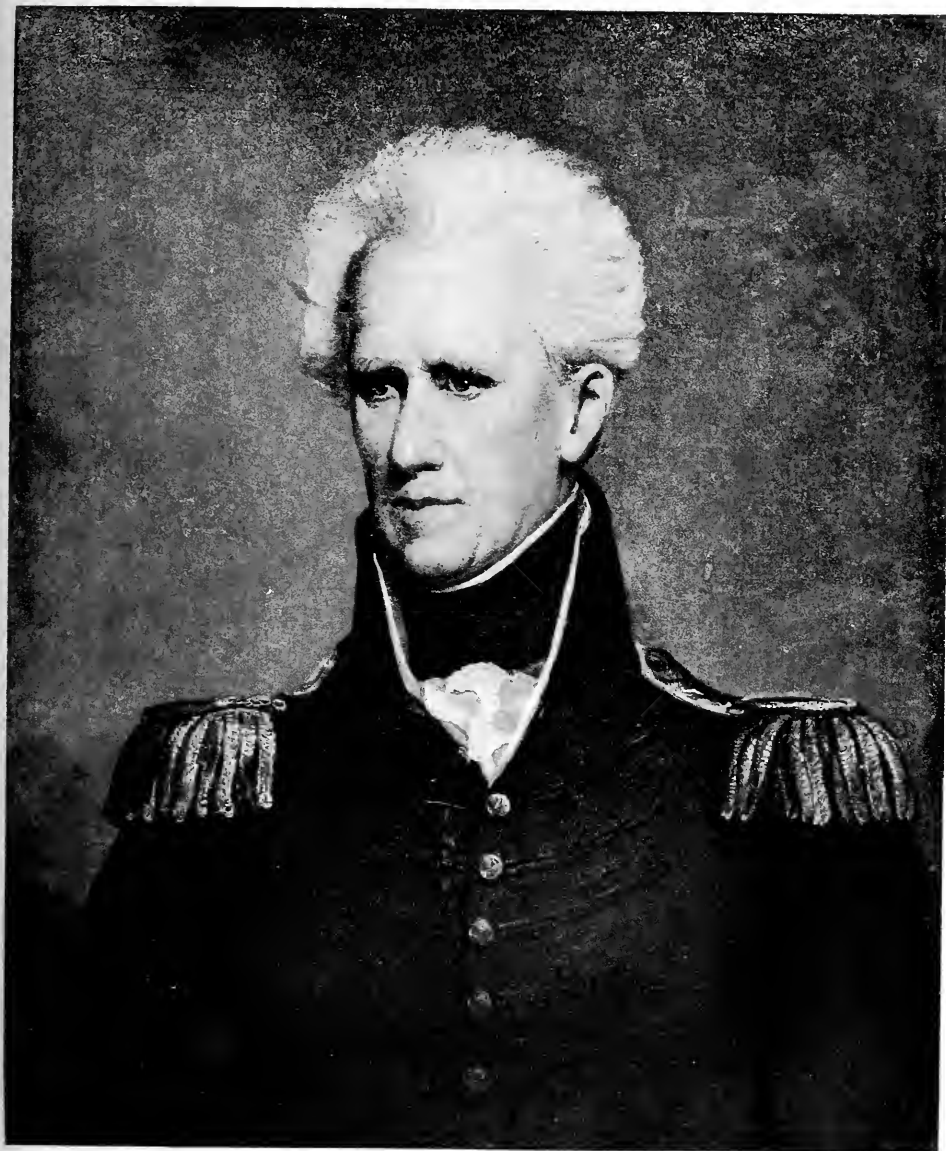
1776—1842

### 22—ANDREW JACKSON (1767-1845)

*Height, 30 inches; width, 25 inches*

GENERAL JACKSON, seventh President of the United States, was born on the boundary of the Carolinas, March 15, 1767; taught school, practised law, was elected first Representative from Tennessee and heard President Washington deliver his last message to Congress. At the outbreak of the War of 1812 he gathered a force of 2,000 and offered his services to President Madison. His conduct of the Battle of New Orleans, which ended the war a couple of months after the peace treaty had been signed, made him a national hero. His election to the Presidency nearly fourteen years afterward followed an active and troubled period of an intense life. It was in the early course of the war and in proceedings against the Indians that he became known first as "tough as hickory" and later affectionately as "Old Hickory." His impression upon his time was one of the strongest made by any President of the United States. He died at "The Hermitage," his home near Nashville, Tenn., June 8, 1845. This portrait, which was painted from life, belonged to Henry Eichholtz, a brother of the painter, and descended to his granddaughters, never until now having been out of the family, and never before exhibited.

Jacob Eichholtz was born in Lancaster, Pa., in 1776, and when Sully visited there offered him his painting room, in acknowledgment of which Sully gave him some of his brushes. Later he went to Boston and had some instruction from Stuart. He painted portraits for most of the leading families of Lancaster county. He died in Philadelphia in 1842.



*ANDREW JACKSON* (1767-1845)

BY

JACOB EICHHOLTZ

1776—1842



No. 23

EZRA AMES

1768—1836

*ALLAN MELVILLE* (1782-1832)

## EZRA AMES

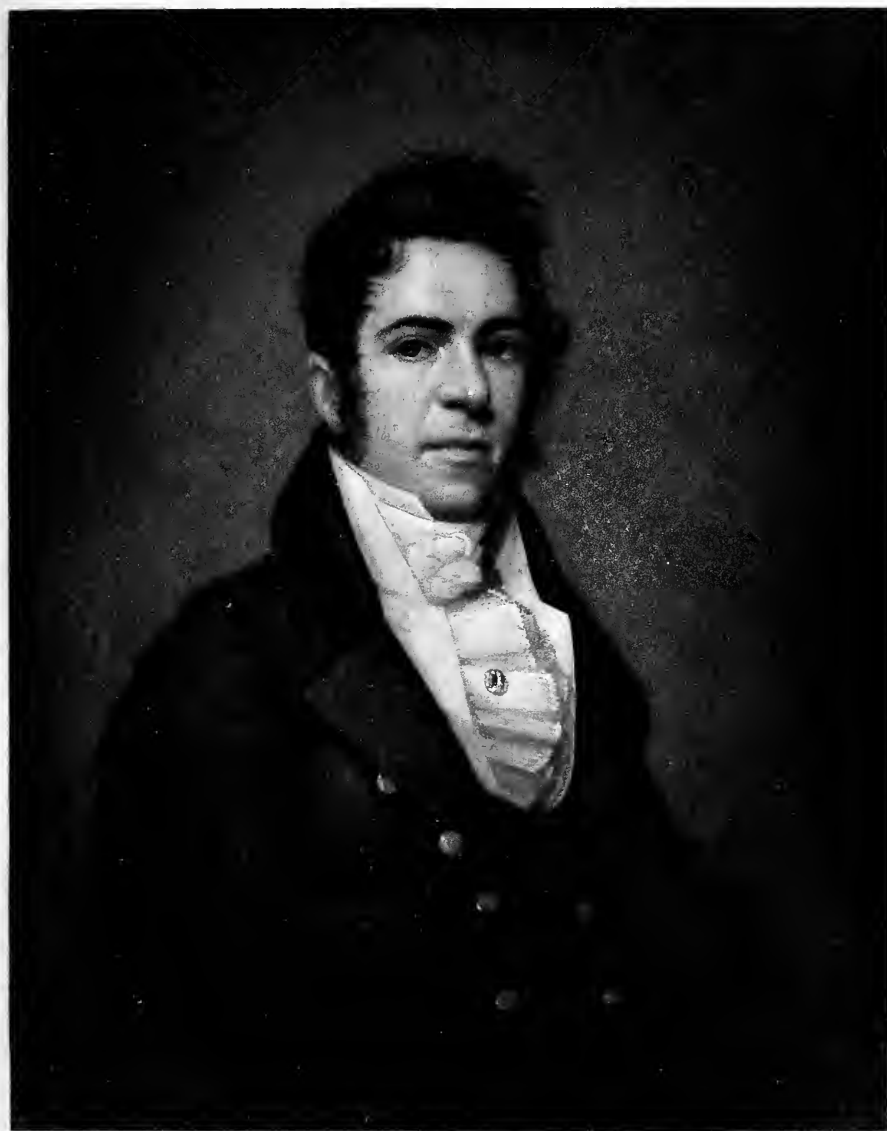
1768—1836

### 23—*ALLAN MELVILLE* (1782-1832)

*Height, 30 inches; width, 24 inches*

ALLAN MELVILLE was a merchant, of literary tastes, who had traveled much, who was in business in New York from 1819 to 1830, with business addresses in Pearl street and Pine street, and residing during that period first at 6 Pearl street and latterly at 675 Broadway. He was born at Albany in 1782, and died there on January 28, 1832. His father, Major Thomas Melville, was a member of the "Boston Tea Party," and is said to have been the last American to wear the Revolutionary cocked hat down to the day of his death, in 1832, the same year in which his son died.

Ezra Ames was an Albany painter of modest achievements, who, says Tuckerman's "Book of the Artists" (page 68), "turned his attention to portraiture, and gained distinction in 1812 by exhibiting his portrait of Governor George Clinton at the Pennsylvania Academy. During several years he executed portraits of the western members of the Legislature, and these, with other specimens of his imitative skill, are widely scattered in New York State." He was born in 1768 and died in 1836.



*ALLAN MELVILLE* (1782-1832)

BY

**EZRA AMES**

1768—1836



No. 24

EZRA AMES

1768—1836

MARIA GANSEVOORT MELVILLE (1791-1872)

EZRA AMES

1768—1836

24—*MARIA GANSEVOORT MELVILLE* (1791-1872)

*Height, 30 inches; width, 24 inches*

PORTRAIT of the wife of Allan Melville. She was born at Albany in 1791, the daughter of General Peter Gansevoort (1749-1812), whose ancestors were among the early Dutch settlers of Albany, and who was appointed by Congress a major in the second New York regiment on July 2, 1775. He became known as the "hero of Fort Stanwix" and received the thanks of Congress for his military services. Mrs. Melville died in Albany in 1872.



*MARIA GANSEVOORT MELVILLE (1791-1872)*

BY  
EZRA AMES  
1768—1836



## WASHINGTON ALLSTON

Honorary Member, National Academy of Design, elected in 1827

1779—1843

### 25—*MOSES AND THE SERPENT*

*Height, 15 inches; length, 18 inches*

MOSES in white, standing, draws back from the serpent which has arisen from his rod, and at either hand figures garbed in soft and rich colors shrink in fear.

*From the Collection of the late Richard Norton, son of the late Charles Eliot Norton.*

Washington Allston was born in Waccamaw, South Carolina, November 5, 1779, and was educated at Harvard. He went with Malbone to England, where he studied under West at the Royal Academy, and in 1811 went again to England, taking S. F. B. Morse with him as a pupil. He died in Cambridge, Mass., July 9, 1843.



WASHINGTON ALLSTON

Honorary Member, National Academy of Design, elected in 1827

1779—1843

26—*DAVID PLAYING BEFORE SAUL*

*Height, 15 inches; length, 18 inches*

THE young David, a blue tunic dropped from one shoulder, picks the strings of his harp, while Saul leans toward him and the other figures about stand in admiration and amaze.

And it came to pass . . . that David took  
a harp, and played with his hand; so  
Saul was refreshed and was well, and  
the evil spirit departed from him.

*From the Collection of the late Richard Norton, son of the late Charles  
Eliot Norton.*

## WASHINGTON ALLSTON

1779—1843

### 27—*GILBERT STUART'S PAINTING-ROOM—THE ARTIST AND MEMBERS OF HIS FAMILY*

*Height, 14 inches; length, 17 inches*

ALLSTON is seated at an easel in Stuart's painting-room, palette in hand, but has turned toward the spectator, and Stuart sits before him with back to the spectator, his face seen in profile toward Allston. Stuart's three daughters are in front of him, Anne at his elbow, Mrs. Stebbins carrying her small child, and Jane Stuart looking over Mrs. Stebbins' shoulder. At the left of the group are Mr. Stebbins, cane in arm, and Gilbert Stuart Newton holding a portfolio, and a third unidentified figure. Mrs. Stuart, on the right, bends over Allston's chair, and behind her on the wall hangs a portrait of the Stuarts' deceased son Charles.

*Formerly owned by Charles Henry Hart.*

Washington Allston, a South Carolinian, born at Waccamaw, on November 5, 1779, was sent to Rhode Island as a child, his native climate not agreeing with him. He was educated at Harvard, and returned to South Carolina where he painted some religious compositions. In 1801 he went with Malbone to England and studied under West at the Royal Academy. In the following year he exhibited three pictures at Somerset House and sold one of them. Three years later he accompanied Vanderlyn to France, reveling there in the art treasures Napoleon had accumulated from all Europe, and developing the richness of color that came to characterize many of his paintings. He visited Italy, came back to America and married and again in 1811 returned to England, taking with him S. F. B. Morse as a pupil. After a few years he returned home, a success on both sides of the ocean. He died at Cambridge, Mass., July 9, 1843.



*GILBERT STUART'S PAINTING-ROOM—THE ARTIST AND  
MEMBERS OF HIS FAMILY*

BY  
WASHINGTON ALLSTON  
1779—1843

## JOHN SINGLETON COPLEY

1737—1815

### 28—JAMES TILLEY (1707-1765)

*Height, 14 $\frac{1}{4}$  inches; width, 10 $\frac{1}{2}$  inches*

JAMES TILLEY first appears in New England records as a minor, in the will of his uncle William Tilley, ropemaker of Boston, who left him fifty pounds to be paid upon his majority. James Tilley was born about the year 1707, in Boston. He lived, married twice, contributed to the church, mortgaged his property and died insolvent, all in New London, the Connecticut records show, his death occurring in 1765. The will of his uncle left him, besides the fifty pounds, "my rope walk in Boston," provided the testator's daughters died without issue. This rope-walk, south of Milk street, is believed to be the one represented in the picture. The portrait was owned by William Coleman, first editor of the "New York Evening Post" (1766-1829), passed to his sister-in-law Miss Budd, then to her nephew James Gray.

*Signed on skirt of table, J. S. COPLEY, 1757.*

*Formerly owned by Charles Henry Hart, New York.*

Copley was born in Boston, July 3, 1737, and studied art under his step-father Peter Pelham, an engraver. At fifteen he painted a portrait of his step-brother, and a year later a portrait of a clergyman which now belongs to the Massachusetts Historical Society. At twenty-nine he was an exhibitor at London, through a portrait which had been consigned to West, and the same year he was elected to the Society of Artists of Great Britain. Charles Willson Peale sought instruction from him in 1768, and Trumbull was anxious to study under him. In 1774 Copley went to England, settled there the next year and lived there until his death, September 9, 1815.



*JAMES TILLEY* (1707-1765)  
BY  
JOHN SINGLETON COPLEY  
1737—1815

HENRY INMAN, N.A.

1801—1846

29—*MAJOR WHISTLER* (1800-1849)

*Height, 11½ inches; width, 9 inches*

A PORTRAIT of Major George Washington Whistler, son of Major John Whistler who at the time of his son's birth was post commander at Fort Wayne, Indiana, where George Washington Whistler was born. At the age of fourteen he was a cadet at West Point, and afterward was professor there, later having a varied engineering career at home and abroad. He died of cholera in St. Petersburg, April 7, 1849. He was the father of James McNeill Whistler, the artist.

Henry Inman, the painter, born in Utica, N. Y., October 20, 1801, opened a studio in Vesey Street, New York City, in 1823, and three years later was elected vice-president of the then recently established National Academy of Design. In 1844 he was sent to England, commissioned to paint portraits of Macaulay, Wordsworth, and the preacher Chalmers, and his success there led to inducements for him to remain abroad, but he returned to New York, his home, the following year, and died here January 17, 1846.



*MAJOR WHISTLER* (1800-1849)

BY

HENRY INMAN, N.A.

1801—1846



WILLIAM S. MOUNT, N.A.

1807—1868

30—*AN UNWELCOME TASK*

*Height, 5 inches; length, 7½ inches*

BEFORE an open wagon-shed in a farmyard a much-perplexed and fearful boy stands beside a grindstone, his school-books on the ground, looking at a man who holds an axe in one hand and raises his other fist at the boy. In the distance, an old woman going toward a cottage.

*Signed at the lower right, W. S. MOUNT, 1863.*

The artist W. S. Mount was one of the first *genre* painters in America. He was born at Setauket, Long Island, in 1807, studied at the National Academy, and had a studio in New York for close to forty years. He did not exhibit much at the Academy, after the first years, his pictures having a very popular market. He died in 1868.

No. 31

JOHN VANDERLYN

1775—1852

*JOSEPH READE*

## JOHN VANDERLYN

1775—1852

### 31—JOSEPH READE

*Height, 8 $\frac{3}{4}$  inches; width, 6 $\frac{3}{4}$  inches*

THE Hon. Joseph Reade, the subject of this excellent Vanderlyn, belonged to a well-known family of New York. The portrait was painted early in the nineteenth century, the family tradition says "about 1800," and has remained in branches of the family until very recently. A notation on the back says: "Received by Helen Reade Hamersley from Grandma Hawkes, October 17, 1875."

On back of canvas, in the artist's hand: PAINTED BY JOHN VANDERLYN.

John Vanderlyn was born and died at Kingston, N. Y. His birthday was October 15, 1775, and his death occurred on September 24, 1852. Aaron Burr patronized him in his youth, helped him to secure instruction and to go to Europe, and when Gilbert Stuart returned from England to this country in 1793 and painted Burr's portrait, Vanderlyn had a coveted opportunity to see the great American master at work. In 1796 Vanderlyn went to Paris, and he first exhibited at the Salon in 1800. He returned to America for two years, but in 1803 again went to Europe and did not come home until after the War of 1812. He then brought with him, among other works, his now famous "Ariadne," the "finest nude figure yet painted by an American," and the excellent nude in this collection (No. 50), the "Antiope" after Correggio.



*JOSEPH READE*  
BY  
*JOHN VANDERLYN*  
1775—1852



WILLIAM DUNLAP, N.A.

1766—1839

32—*ABRAHAM HOOGHKIRK* (1744-1807)

*Height, 12½ inches; width, 10½ inches*

ABRAHAM HOOGHKIRK was a resident of Rhinebeck, New York, where he was born in 1744, and appears in histories of Albany. He married Antje Hilton, daughter of Jacobus Hilton of Albany, and died on May 12, 1807.

William Dunlap was an author, actor and manager as well as a painter. He was born at Perth Amboy, New Jersey, February 19, 1776, and he began painting portraits at the age of seventeen. At that age, in 1783, he was accorded an opportunity to make a portrait in pastel of General Washington at Rocky Point, near Princeton. He wrote, and published in New York in 1834, a "History of the Rise and Progress of the Arts of Design in the United States," the earliest book on the subject. He died in New York City, September 28, 1839.



WILLIAM DUNLAP, N.A.

1766—1839

33—*ANTJE HILTON HOOGHKIRK* (1744-1810)

*Height, 12½ inches; width, 10½ inches*

ANTJE HILTON was a daughter of Jacobus Hilton of Albany, where Antje was born in 1744, became the wife of Abraham Hooghkirk of Rhinebeck in 1767, and survived her husband by three years. Their birth year was the same. She died in 1810.

JOHN SINGLETON COPLEY

1737—1815

34—*ELIZABETH BYLES BROWN* (1737-1763)

(Pastel)

*Height, 17½ inches; width, 14½ inches*

*purchase for \$700  
by R.C. and N.H. Voss  
Boston*  
ELIZABETH BYLES BROWN was the daughter of the Rev. Mather Byles (1706-1788), and wife of Gawen Brown (1719-1801), of Boston. She was born in 1737 and was the mother of the noted American portrait painter Mather Brown (1761-1831). The portrait was painted in the year in which she died, 1763, when both sitter and artist were twenty-six years old.

*Signed midway on the right, J. S. C., 1763.*

*Formerly the property of Charles Henry Hart, lately deceased, the well-known critic and historian of early American portraitists.*

The artist, John S. Copley, born in Boston, July 3, 1737, studied art first from his step-father, Peter Pelham, an engraver, and at the age of fifteen painted a portrait of his step-brother Charles Pelham. A year later he painted a portrait of a clergyman which now belongs to the Massachusetts Historical Society, and when he was twenty-nine he was for the first time an exhibitor at London, through a portrait sent over to Benjamin West. The same year Copley was elected a member of the Society of Artists of Great Britain. Charles Willson Peale sought instruction from him in 1768, so rapid had been Copley's rise in America, and later Trumbull wanted to study under him. In 1774 Copley went to England and Italy, settling in London in 1775 and remaining there until his death, September 9, 1815.

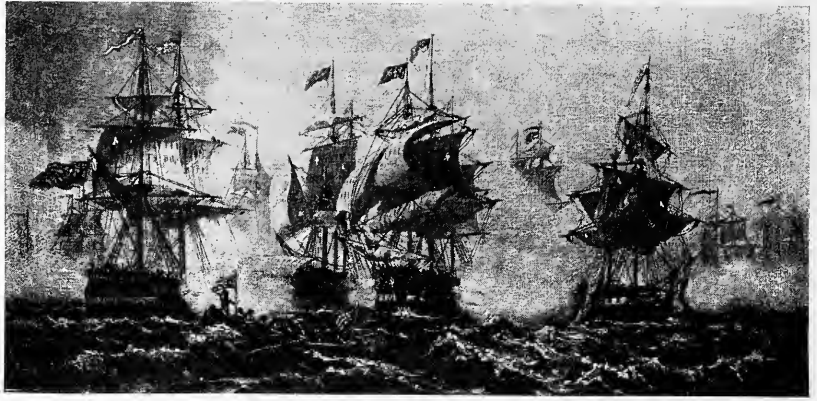


*ELIZABETH BYLES BROWN (1737-1763)*

BY

JOHN SINGLETON COPLEY

1737—1815



## JOHN TRUMBULL

1756—1843

### 35—*BATTLE OF LAKE ERIE*

*Height, 10 inches; length, 20 inches*

VESSELS of the American and British squadrons are shown amid the smoke of cannon in a choppy sea, at the moment when Perry transferred his flag from the battered *Lawrence* to the timid *Niagara* and brought her up to close action, winning the battle of Put In Bay.

*Inscribed at lower left, "Battle of Lake Erie," and at lower right, "Original Sketch."*

Colonel John Trumbull—he attained the rank in service under Washington, whose forces he joined before he was twenty, and he wore the title to the last—was born in Lebanon, Connecticut, June 6, 1756. He was a son of the Governor of that State, "Brother Jonathan" Trumbull. Washington utilized Trumbull's ability in draughtsmanship in the making of topographical drawings of the British works about Boston. Trumbull was educated at Harvard. After the Revolution he went to London to study art under West, was arrested and jailed in retaliation for the execution of Major André, and was released only upon the surety of West and Copley. He came home but returned to West's studio in 1784, coming back in 1789 to New York, but spending the years from 1794 to 1804 and from 1808 to 1816 abroad. He preceded Rembrandt Peale in the presidency of the American Academy. He died in New York, November 10, 1843.

No. 36

JAMES PEALE

1749—1831

*MISS MAYNARD*

## JAMES PEALE

1749—1831

### 36—MISS MAYNARD

*Height, 24 inches; width, 20 inches*

THE interesting American young lady here portrayed was born in the City of Brotherly Love and received her education there, where the limner of her features also resided for the major period of his life. Miss Maynard, becoming Mrs. Denny, moved with her husband to West River, in Anne Arundel county, Maryland. There a daughter was born to them, Anna Maria Denny, who married, on August 1, 1816, Colonel Walter Millar, who was born on January 20, 1791, a son of Horatio Millar who had been secretary to Lord Cornwallis. Colonel Walter Millar and his wife lived later in Charles county, Maryland, and there their daughter Mary Alfonsa Millar married William Fergusson, of the same county. Mr. and Mrs. Fergusson's daughter, Emily Fergusson, married Joseph Harris Stonestreet. The portrait of Miss Maynard (Mrs. Denny) descended to her daughter Anna Maria (Mrs. Walter Millar), and from her to her daughter Mary Alfonsa (Mrs. Fergusson), and from Mrs. Fergusson to her daughter Mrs. J. H. Stonestreet, from whom it was inherited by Mrs. Stonestreet's son Guy Stonestreet, passing from his possession to the owner of the present collection.

*Signed at bottom, to right of center, J. PEALE.*

James Peale was the youngest brother of Charles Willson Peale and was born at Annapolis, in 1749. He lived for the most part of his life in Philadelphia, where he died on May 24, 1831. His art instruction he received from his brother, and he painted portraits in oil as late as 1812. He became most distinguished as a miniature painter, and he painted a miniature portrait on ivory of President Washington in 1788. He painted another miniature portrait of Washington, on paper, in 1795.



*MISS MAYNARD*

BY

JAMES PEALE

1749—1831

## GILBERT STUART

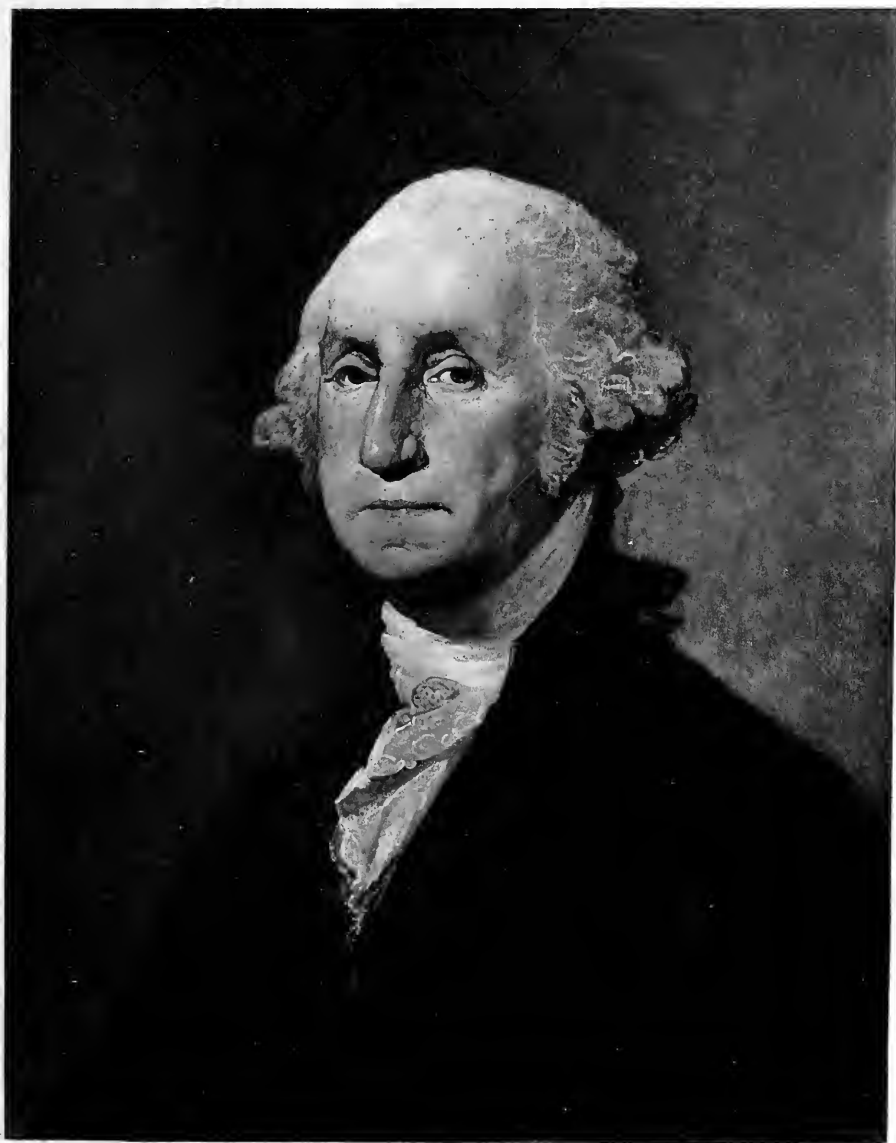
Honorary Member, National Academy of Design, elected in 1827  
1755—1828

### 37—*GEORGE WASHINGTON* (1732-1799)

*Height, 27 inches; width, 22 inches*

THE "Athenæum head" of the father of the country, by the "master painter of America" of his time, whose likenesses of General Washington have always been not only the most popular but the most highly acclaimed of the elect. This portrait belonged to the late Mrs. Elizabeth U. Coles, and was exhibited with her collection at the Metropolitan Museum of Art from 1897 to 1904. At that time spandrels in the framing gave the impression of an oval, but the panel is rectilinear.

Gilbert Stuart was a Rhode Islander, born December 3, 1755, at Hammond's Mills; he died in Boston, on July 27, 1828, and was buried in an unmarked grave. At sixteen he was sent to Scotland to study, but his instructor Cosmo Alexander died and Stuart had to work his way back to America. He went back to London before he was twenty to study with Benjamin West, and lived there for thirteen years, and afterward in Dublin for five years, after which he made New York his home for a couple of years (1793-1794), going then to Philadelphia to remain until 1803. For three years following he was in Washington, and from 1806 until his death he lived in Boston. Soon after Stuart's death, his friend Washington Allston wrote in an article speaking of the Athenæum Washington: "Well is his ambition justified in the sublime head he has left us; a nobler personification of wisdom and goodness, reposing in the majesty of a serene countenance, is not to be found on canvas."



*GEORGE WASHINGTON* (1732-1799)

BY

GILBERT STUART

1755—1828



No. 38

GILBERT STUART

1755—1828

Honorary Member, National Academy of Design, elected in 1827

*LAWRENCE REID YATES (died, 1796)*

## GILBERT STUART

1755—1828

Honorary Member, National Academy of Design, elected in 1827

### 38—*LAWRENCE REID YATES* (*died, 1796*)

*Height, 30 inches; width, 24 $\frac{1}{4}$  inches*

MR. YATES is recorded as a member of the St. George's Society, in New York, in 1786. He was in business here with his brother Richard in Duke street from 1792 to 1796, and in 1795 he was married in Trinity Church to Mathilda Caroline Cruger. He is buried in Trinity churchyard. His only daughter married James Taylor of Albany, a widower, who died before her, and his widow left this portrait of her father to her step-daughter, Mrs. Ward Hunt, wife of United States Supreme Court Justice Ward Hunt, of Utica, for life. On Mrs. Hunt's death the portrait went to Mrs. Taylor's step-grandchildren, from whom it was purchased. The portrait was painted in 1794, and is recorded in Mason's "Life and Works of Gilbert Stuart."

*Purchased through Charles Henry Hart, the lately deceased art critic and historian.*

Stuart, a Rhode Islander, born in 1755, on December 3, at Hammond's Mills, went to Scotland at sixteen, but his instructor, Cosmo Hamilton, dying, the budding American artist had to work his way home. He went back to London before he was twenty, however, and studied under West, living at the English capital for thirteen years, and then for five years in Dublin. In 1793-1794 he lived in New York, then in Philadelphia for nearly ten years, and in Washington for three years. From 1806 until his death Boston was his home. He died there on July 27, 1828. He was buried in an unmarked grave. He has been pronounced by the painstaking and critical Hart "the peer of any portrait painter who ever lived."



*LAWRENCE REID YATES (died, 1796)*

BY

GILBERT STUART

1755—1828

JOHN PARADISE, N.A.

1783—1833

39—*JAMES LUCE KINGSLEY*,  
*EDUCATOR* (1778-1852)

*Height, 30 inches; width, 25 inches*

BORN in Connecticut, on August 28, 1778, at Windham, son of a descendant of one of the original Puritan settlers of Dorchester, Massachusetts. Tutor at Yale in 1801; appointed professor of Hebrew, Greek and Latin in 1805, the first professor of any language in the college. Librarian of Yale for nineteen years. He died at New Haven, August 31, 1852.

John Paradise, the painter, was born in Hunterdon County, New Jersey, October 24, 1783, and in youth was apprenticed to a saddler, but gave up the work and went to Philadelphia to study painting, and began professional work as an artist at the age of twenty. He moved to New York in 1810 and became a member of the National Academy of Design at its formation in 1826. Known especially as the portraitist of clergymen of the Methodist Church, of which he was a member. These portraits were engraved by his son, John Wesley Paradise (1809-1862). John Paradise died near Springfield, N. J., November 26, 1833.



*JAMES LUCE KINGSLEY, EDUCATOR (1778-1852)*

BY

JOHN PARADISE, N.A.

1783—1833



No. 40

THOMAS SULLY

1783—1872

*MRS. JOSEPH HOPKINSON, née EMILY MIFFLIN*

THOMAS SULLY

1783—1872

40—*MRS. JOSEPH HOPKINSON,*  
*née EMILY MIFFLIN*

*Height, 30 inches; width, 25 inches*

MRS. HOPKINSON was the wife of Judge Joseph Hopkinson (1770-1842), the author of "Hail, Columbia," which he wrote in 1798. In 1814 he was elected to Congress; and he was United States Judge for the Eastern District of Pennsylvania from 1828. By reason of his interest in art, Judge Hopkinson was also President of the Pennsylvania Academy of the Fine Arts, an office he held for nearly thirty years, from 1813 until his death in 1842. His wife, the subject of this portrait, was a daughter of Gen. Thomas Mifflin, who was Governor of Pennsylvania from 1790 to 1799. She married Mr. Hopkinson on February 27, 1794. She died eight years after her husband, on December 11, 1850. A portrait of her by Gilbert Stuart is in the possession of the Pennsylvania Historical Society. The portrait of her here presented, by Sully, was painted in 1808, and is recorded in Sully's Register of Portraits (No. 788).

*Signed midway at the right, T. S.*

Thomas Sully, the painter, born in Horncastle, Lincolnshire, England, June 19, 1783, came to this country with his parents, at the age of nine years, the family settling at Charleston, S. C. Thomas established himself in Philadelphia as an artist at the age of twenty-five, after a short residence in New York and in Boston, and after having received while in Boston some instruction from Gilbert Stuart. Within a year he went to London and studied for two years under Benjamin West, returning to New York but making Philadelphia the home of his last years. He died there November 5, 1872.



*MRS. JOSEPH HOPKINSON, née EMILY MIFFLIN*

BY  
THOMAS SULLY  
1783—1872

## REMBRANDT PEALE, N.A.

1778—1860

### 41—*GEORGE WASHINGTON* (1732-1799)

*Height, 29 inches; width, 24¾ inches*

THE Father of His Country at the age of sixty-three years, four years before his death. The portrait was last publicly shown in the Exhibition of Early American Paintings at the Brooklyn Institute of Arts and Sciences (No. 71), in 1917, when it was lent by Mr. Charles Henry Hart, attorney for the then owner Mrs. Lewis S. Jervey. Mr. Hart wrote in a letter in that year:

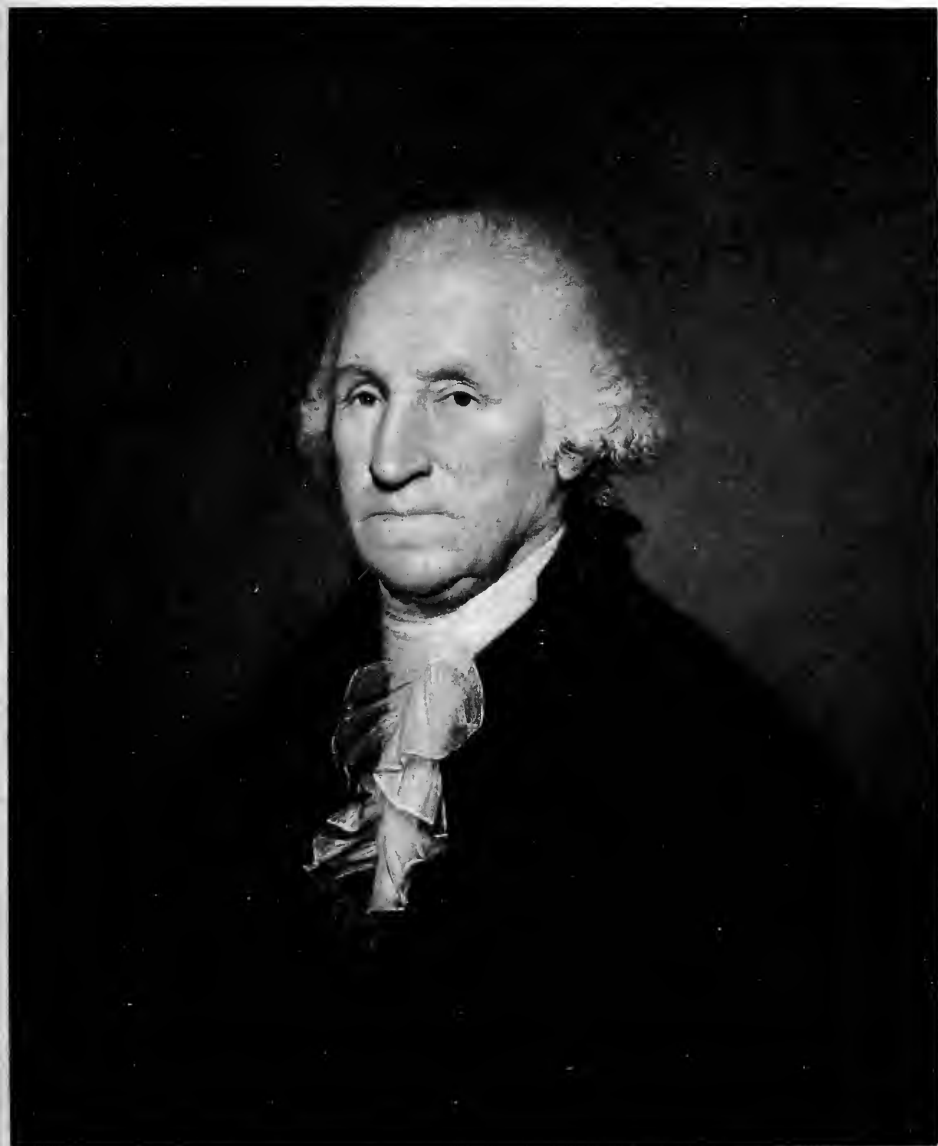
"You ask me for some particulars about the bust portrait of Washington to left in black velvet coat, painted by Rembrandt Peale in 1795 when he was in his eighteenth year. It is a very remarkable portrait to have been painted by a mere youth, and were it not for the perfect history the painter has left of the painting of the portrait, one might easily be a doubting Thomas in regard to its authorship.

"He tells us that for this portrait Washington gave him three sittings of three hours each, and when finished, the canvas, fresh from the easel, was packed up and taken to Charleston, S. C., where he painted ten replicas of it, 'which were valued as the most recent likeness.'

"The present canvas was painted for the distinguished soldier General Christopher Gadsden of Charleston, from whom it descended to his grandson Christopher Gadsden Morris and from him to his niece Miss Hume, who married Frederick Wentworth Ford—the parents of the present owner Mrs. Lewis S. Jervey.

"The family mansion in Charleston, where it hung, was destroyed by fire in 1861, and this portrait of Washington, with one of General Gadsden that hung opposite to it, were the only items of importance that were saved. It is a work of high artistic merit, being well drawn, and painted with a virile but discriminating palette, showing much more of the influence of Stuart than of his (the painter's) father, under whom he studied. That the young painter succeeded in making a truthful portrait of Washington seems assured, for it tallies well

[*Continued*]



*GEORGE WASHINGTON* (1732-1799)

BY

REMBRANDT PEALE, N.A.

1778—1860



[No. 41—*Continued*]

with Stuart's first portrait of Washington, painted contemporaneously with it, and in construction measures up with Houdon's life mask.

"This Rembrandt Peale portrait of Washington must not be confused with the commonly called 'Rembrandt Peale Washington,' which is not a life portrait but a composite head made in 1823."

This portrait was purchased from Mrs. Jervey by Mr. Hart, from whom it was acquired by the present owner.

Rembrandt Peale, son of Charles Willson Peale, was born in Bucks county, Pennsylvania, February 22, 1778. As already noted above, he painted this his first portrait of Washington at the age of seventeen. Later he went to England, studying there under Benjamin West, and after his return to America he painted portraits in Philadelphia and the South, as well as in New York. He succeeded Trumbull as president of the American Academy, and was a charter member of the National Academy of Design. He died in Philadelphia, October 3, 1860.

## JEREMIAH THEUS

1719—1774

### 42—ALEXANDER BROUGHTON (1721-1764)

*Height, 30 inches; width, 24 inches*

ALEXANDER BROUGHTON was a South Carolina planter whose family were among the first in the Revolutionary movement in that State. He was a descendant of the Hon. Thomas Broughton of Mulberry Plantation, and the third son of Captain Nathaniel B. Broughton.

*Formerly in the possession of Charles Henry Hart, lately deceased, the well-known historian of early American portraitists.*

Jeremiah Theus, although well known in his day and likened to Copley, owing to the manner of his painting in some of his portraits, has since then been little known or heard of until very recent years, when his works have been coming to light again and only too often have been attributed to Copley. He was born in Switzerland, and came to this country in 1739. In the following year he was established in a studio and painting portraits at Charleston, South Carolina, and he remained in America until his death, on May 18, 1774.



*ALEXANDER BROUGHTON* (1721-1764)

BY

JEREMIAH THEUS

1719—1774

## JOHN SMIBERT

1688—1751

### 43—JOSEPH CRAWFORD (1705-1770)

*Height, 30 inches; width, 25 inches*

JOSEPH CRAWFORD belonged to a family of early prominence in Rhode Island. He was descended from Gideon Crawford, who came to Providence from Lanark, Scotland. The story had it that Gideon Crawford came over through his friendship for and relationship with Governor John Cranston, both being said to be descendants of James Lindsay, Earl of Crawford. Gideon married Freelove Fenner, in 1687.

Smibert was a Scotch painter, born in Edinburgh in 1688, who joined Bishop Berkeley in the dream of founding a universal college in the Bermudas, and he arrived at Newport, Rhode Island, in 1729. The dream collapsing, he settled in Boston, taking there with him many copies he had made of European old masters, which with his other works had an influence on Allston, which Allston acknowledged, and probably also had an influence on Copley, who was fourteen when Smibert died. It has been said of Smibert, "The best portraits we have of eminent magistrates and divines of New England and New York who lived between 1725 and 1751 are from his pencil." Smibert died in Boston in 1751.



*JOSEPH CRAWFORD* (1705-1770)

BY

JOHN SMIBERT

1688—1751

REMBRANDT PEALE, N.A.

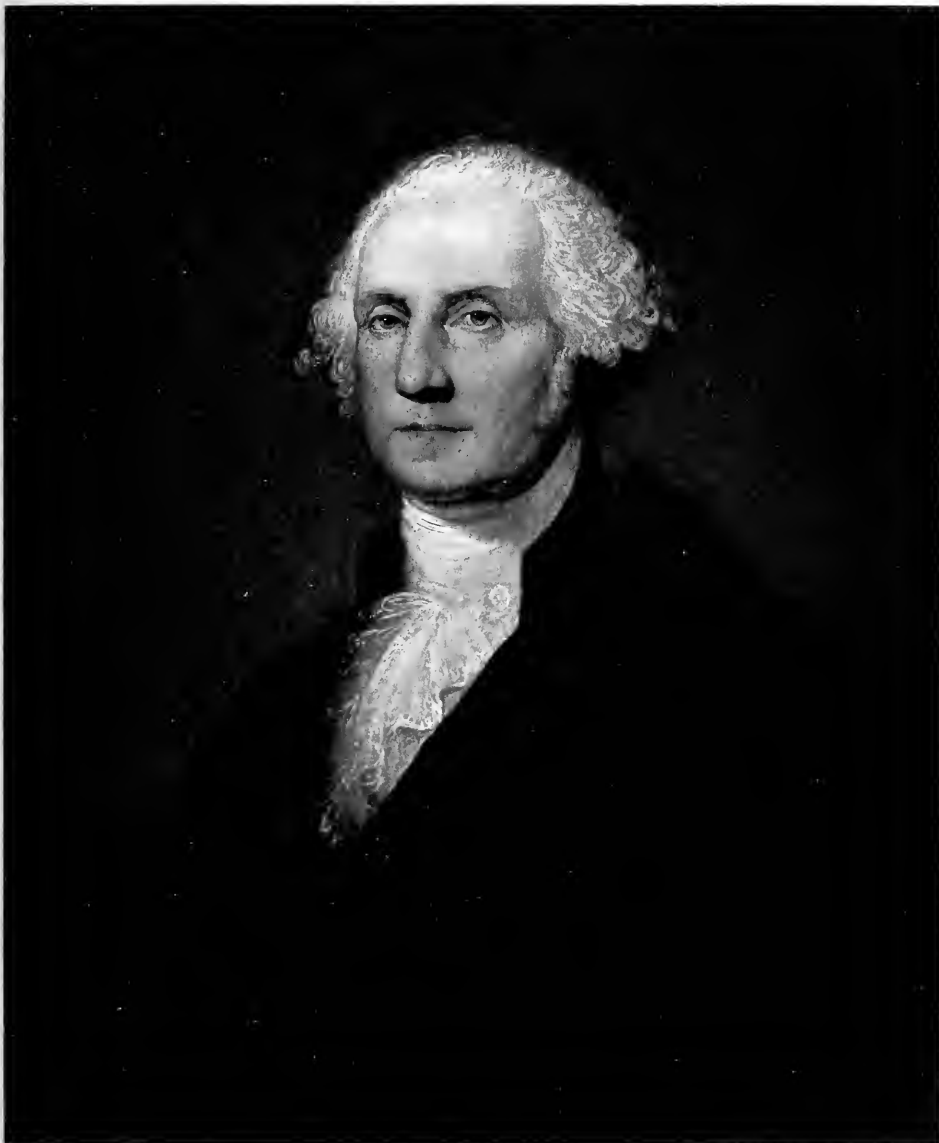
1778—1860

44—*GEORGE WASHINGTON* (1732-1799)

*Height, 30 inches; width, 25 inches*

THIS portrait of the Father of His Country represents him in his prime, with full color and brilliant eyes. Prior to 1876 it was in the family of Dr. Joseph Shippen and his brother Edward Shippen, a lawyer, of Philadelphia, nephews of Rembrandt Peale. They sold it to their friend Dr. Joseph Weatherby Van Leer, with whose family it remained until recently.

Rembrandt Peale, son of Charles Willson Peale, was born on February 22, 1778, in Bucks county, Pennsylvania. At the age of seventeen he painted his first portrait of Washington, for which General Washington gave him three sittings. Later he went to England, studying there under West, and after his return to America painted portraits in Philadelphia and the South, as well as in New York. He succeeded Trumbull as president of the American Academy, and was a charter member of the National Academy of Design. He died in Philadelphia, October 3, 1860.

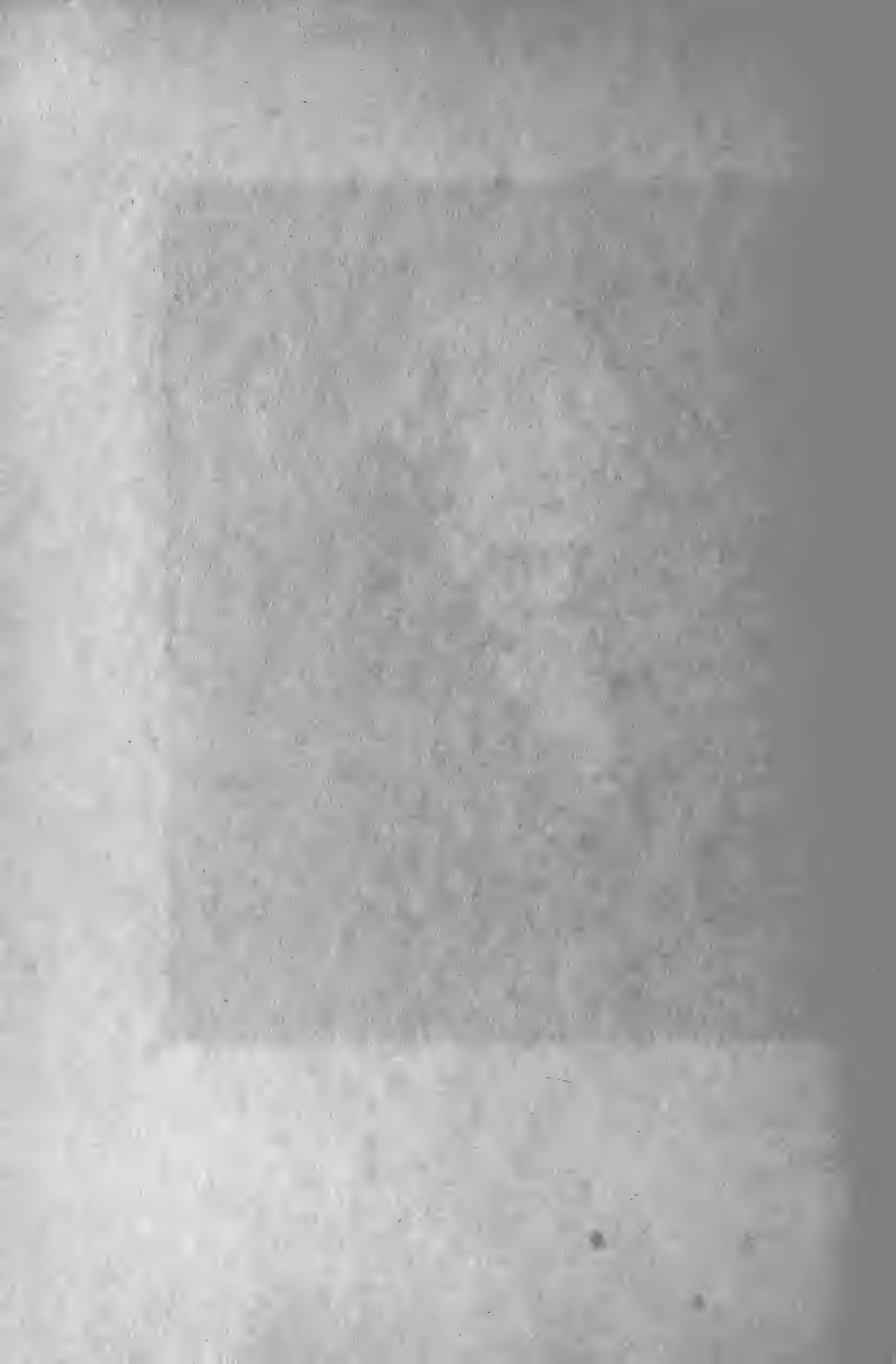


*GEORGE WASHINGTON* (1732-1799)

BY

REMBRANDT PEALE, N.A.

1778—1860



No. 45

FERDINAND THOMAS LEE BOYLE, A.N.A.

1820—1906

*EDGAR ALLAN POE* (1809-1849)

FERDINAND THOMAS LEE BOYLE, A.N.A.

1820—1906

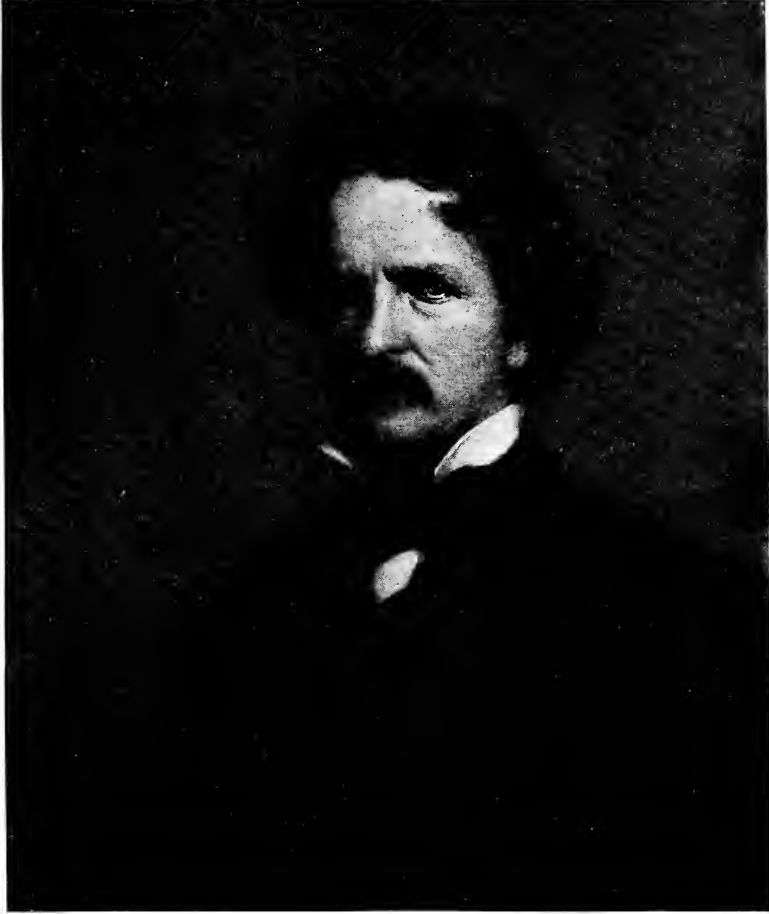
45—*EDGAR ALLAN POE* (1809-1849)

*Height, 30 inches; width, 25 inches*

THE immortal genius whom Paris discovered in "The Murder in the Rue Morgue" (1841), and the cis-Atlantic world four years later in "The Raven," portrayed at half-length, eyes the observer keenly from a red-upholstered armchair, the back of which barely makes an appearance above his shoulder.

*Signed at the lower left, F. BOYLE.*

The portraitist, F. T. L. Boyle, born in Ringwood, England, in 1820, and brought to this country as a child, studied art under the American painter Henry Inman, settled in St. Louis in 1855 and organized there the Western Academy of Art, and served throughout the Civil War, being mustered out in 1865. The following year he came to New York, where he painted portraits of Charles Dickens, Archbishop Hughes and other celebrities, including a portrait of General U. S. Grant which hangs in the Union League Club, Brooklyn. He had, however, exhibited portraits at the National Academy of Design much earlier, beginning in 1837, his record there comprising more than sixty exhibits, almost exclusively portraits, between that date and 1886. Many years professor of art in the Brooklyn Institute. He died in Brooklyn, December 2, 1906.



*EDGAR ALLAN POE* (1809-1849)

BY

FERDINAND THOMAS LEE BOYLE, A.N.A.

1820—1906

CEPHAS G. THOMPSON, A.N.A.

1809—1888

46—*JOHN HOWARD PAYNE* (1792-1852)

*Height, 30 inches; width, 25 inches*

THE author of "Home, Sweet Home" is pictured with particularly agreeable expression, and in warm coloring and softened lights. Payne was born in New York, lived in Boston as a child, but returned to New York and was clerk in a counting room and a student at Union College until sixteen, and in the following year he appeared as an actor at the Old Park theater. He quickly became the favorite of the hour, went upon the road, was greeted as the juvenile wonder and at one of his benefits \$50 was paid for a single ticket. He went to London in 1813, and lived there and in Paris as actor, manager and playwright for nearly twenty years. He sold "Clari" for \$30 as a play, turned it into an opera by request, and it made an enormous success, the elder sister of Ellen Tree taking the title part and singing for the first time "Home, Sweet Home." "Everyone realized a fortune except Payne," who returned to America almost penniless. He was named Consul at Tunis, and died there.

*Signed on back of canvas, C. E. THOMPSON.*

Cephas Thompson was a fashionable portrait painter in the late '30's and early '40's, and was elected Associate of the National Academy in 1861. He was born in Middleborough, Massachusetts, on August 3, 1809, studied under his father and in Europe, and after establishing himself here was highly esteemed by his contemporaries as a portrait painter. From 1830 until 1845 he maintained a studio in the Arcade, at Providence, Rhode Island. He died in New York, January 5, 1888. He painted many of the prominent persons of the day, and a collection of portraits of American authors which he undertook as a labor of love is now owned by the New York Historical Society. Hawthorne and others of the authors were among his personal friends. This portrait of Payne was painted when Payne was about 40 years old.



*JOHN HOWARD PAYNE* (1792-1852)

BY

CEPHAS G. THOMPSON, A.N.A.

1809—1888



No. 47

CHARLES WILLSON PEALE

1741—1827

*GEORGE WASHINGTON AT PRINCETON, 1779*

*Charles Peale Polk*

CHARLES WILLSON PEALE

1741—1827

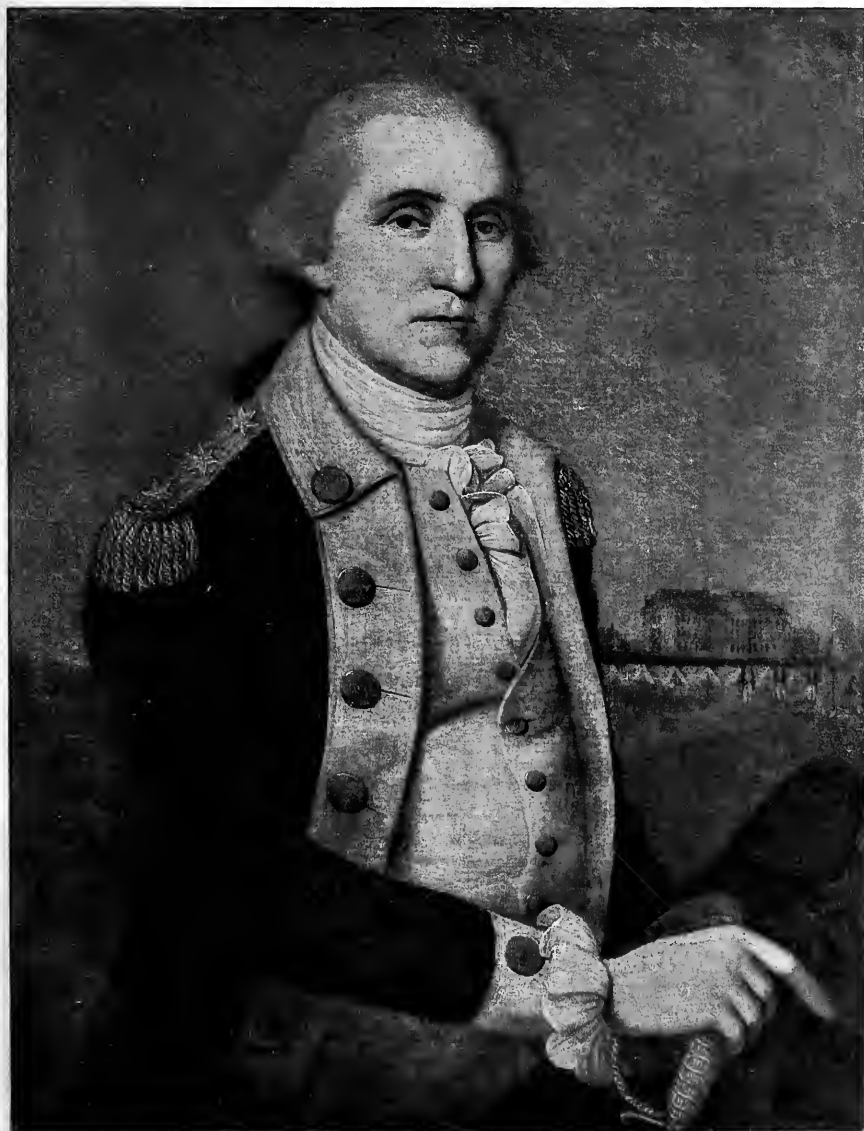
47—GENERAL WASHINGTON

AT PRINCETON, 1779

*Height, 34 inches; width, 25 inches*

THE Commander-in-Chief of the American forces appears with Nassau Hall, "Old Nassau," where the Continental Congress sat, in the background, and in the middle distance are standing some Continental soldiers, before a line of tents. This portrait was formerly the property of the late Moses Kimball of Boston, proprietor of the old Boston Museum, who acquired it when the Peale museum in Philadelphia was given up, many years ago. Prior to that it had been one of those portraits retained by the Peale family, and by them used for exhibition purposes.

Charles Willson Peale, a Marylander, born in Queen Anne's County on April 15, 1741, consulted Copley in his early studies of art, went to London in 1768 and spent two years in West's home, and returning established himself in Philadelphia. He joined the Continental Army and was present as an officer at the battles of Trenton and Germantown. Two years after his return from England he painted his first portrait of Washington. It was painted at Mount Vernon in 1772 and is the earliest portrait of Washington in existence. He painted fourteen portraits of Washington from life, according to his son Rembrandt. Charles Willson Peale died in Philadelphia, February 22, 1827.



*GENERAL WASHINGTON AT PRINCETON, 1779*

BY

CHARLES WILLSON PEALE

1741—1827

*Charles Peale Polk*



No. 48

SAMUEL F. B. MORSE, P.N.A.

1791—1872

*GEORGE W. KING* (1813-1893)

SAMUEL F. B. MORSE, P.N.A.

1791—1872

48—*GEORGE W. KING* (1813-1893)

*Height, 34 inches; width, 27 inches*

GEORGE W. KING was born at Newton, New Jersey, and was a watchmaker and jeweler at Morristown, where he had a store on the east side of the square between the Methodist church and South street. He lived over his store until he had acquired a goodly estate, when he established his family residence at 125 Washington Street. This portrait of him was painted about 1838, shortly before Morse gave up painting. The subject of it stands near a window which looks out upon Speedwell Lake (now filled in), so bringing into relationship with sitter and artist one of Morse's chief aids and associates, Alfred Vail, son of Judge Stephen Vail, proprietor of the Speedwell Iron Works at Morristown. It was largely Vail's assistance that enabled Morse to perfect his invention of the telegraph. The sitter holds a letter with seal broken, at top of which are his initials, G. W. K.

Samuel Finley Breeze Morse, born in Charlestown, Massachusetts, April 27, 1791, was both sculptor and painter, as well as inventor of the telegraph. He lived for many years in New York and died there. In art he was a pupil of Washington Allston, with whom he went to London and studied under West. He was one of the founders of the National Academy of Design and its first President. He won honors in art also in London. "The rest of his life career is part of the history of the world." His death occurred in New York City on April 2, 1872.



*GEORGE W. KING* (1813-1893)

BY

*SAMUEL F. B. MORSE, P.N.A.*

1791—1872



No. 49

RALPH EARL

1751—1801

*TRUMAN MARSH, OF LITCHFIELD, CONNECTICUT,*  
RECTOR AND SCHOLAR (1768-1851)

RALPH EARL

1751—1801

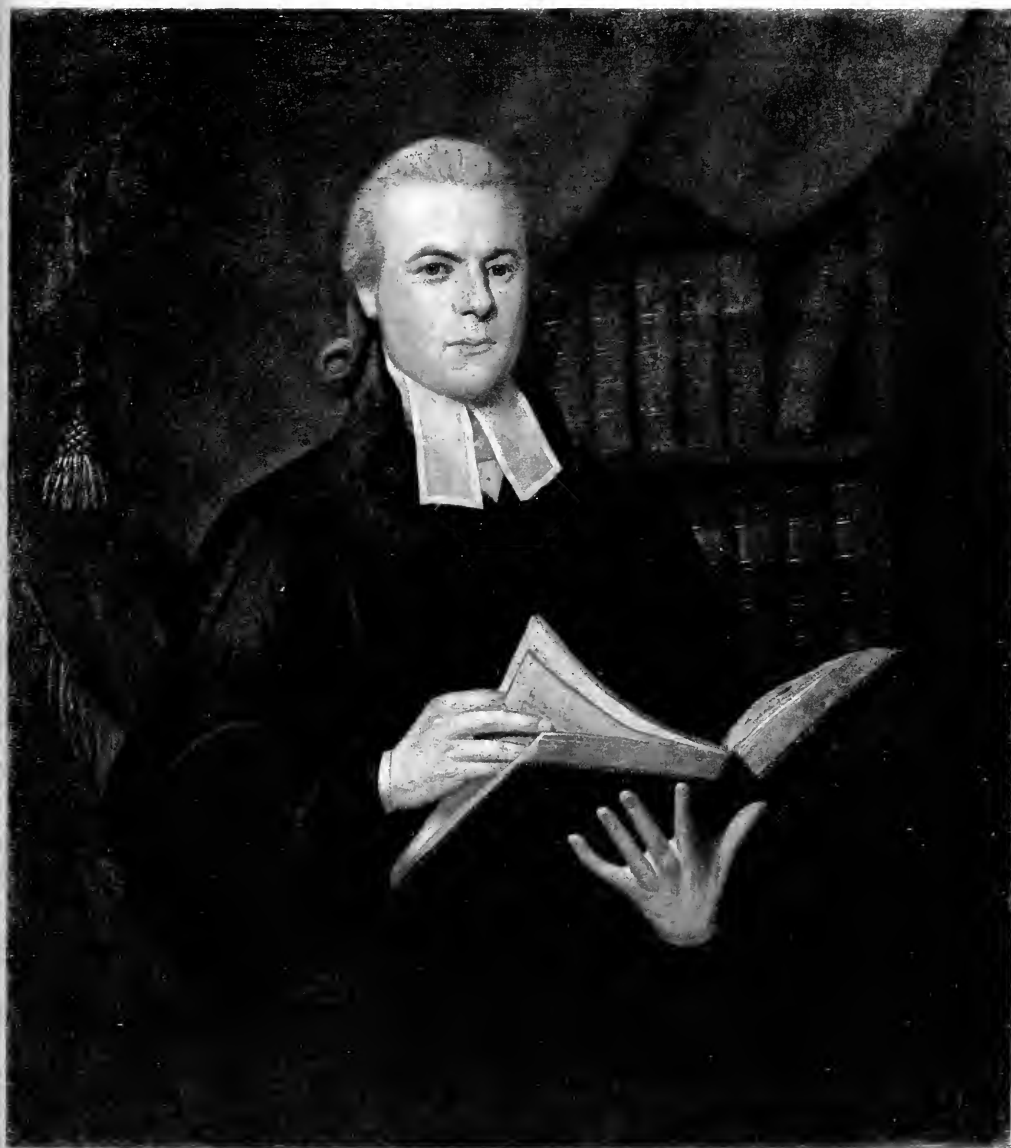
49—*TRUMAN MARSH, OF LITCHFIELD, CONNECTICUT, RECTOR AND SCHOLAR*  
(1768-1851)

*Height, 38 inches; width, 34 inches*

SON of Ebenezer Marsh and grandson of Captain John Marsh, pioneer of Litchfield, who was the first white man sent by the Legislature to report upon that part of the State, which was then a wilderness. Truman Marsh was born February 23, 1768. He was for twenty-three years rector of St. Michael's, Litchfield, and he also had a school there at the time when Judges Reeves and Gould established there the first law school in America. He died at Litchfield in 1851.

*Signed at the lower left, R. EARL, PINXT., 1791.*

The artist Ralph Earl was a native of Massachusetts, and was painting miniatures and life-size portraits in 1771. He was born at Leicester, May 11, 1751. He studied in London under West, who obtained for him a commission to paint King George III, and later he was admitted to the Royal Academy. Returning to America he painted four pictures of Revolutionary scenes, which were engraved by Amos Doolittle. He died at Bolton, Conn., in 1801.



*TRUMAN MARSH, OF LITCHFIELD, CONNECTICUT  
RECTOR AND SCHOLAR (1768-1851)*

BY  
RALPH EARL  
1751—1801



No. 50

JOHN VANDERLYN

1775—1852

*ANTIOPE*

## JOHN VANDERLYN

1775—1852

### 50—*ANTIOPE*

*Height, 70 inches; width, 51 inches*

THE sleeping Antiope with Cupid asleep beside her, in a wood, and Jupiter in guise of a satyr approaching. A copy of Correggio's canvas in the Louvre. The genesis of this painting is found in a letter from Vanderlyn to the well-known New York merchant John R. Murray (whose portrait Gilbert Stuart painted). The letter is dated Paris, July 3, 1809, and among other things says:

"I have a little project on my return to America to make a small exhibition of my own pictures, and with that view I wish to remain here to provide myself with a couple more pictures. . . . I am now engaged with copying a picture in the gallery here, intended for that purpose. The one I have chosen is Antiope asleep with Cupid, and Jupiter in the form of a satyr. In my opinion it is the best picture of Correggio's in the collection here—possessing in a greater degree the excellencies which distinguish him than any I have ever yet seen. . . . I hope in the course of two months to be able to complete it. However, I will spare no time nor pains about it, for I aim at making a good copy, not a tolerable one."

Vanderlyn was born at Kingston, New York, October 15, 1775, and died there, September 24, 1852. In his youth Aaron Burr became his patron, helping him in getting instruction and in going to Europe, and when Stuart returned to this country in 1793 and painted Burr's portrait, Vanderlyn had the pleasure of seeing the master at work. Three years later Vanderlyn went to Paris, and first exhibited in the Salon of 1800. He came back for two years but returned to Europe in 1803 and remained till after the War of 1812, bringing home with him then his "Ariadne," the "finest nude figure yet painted by an American," Charles Henry Hart said of it.



*ANTIOPE*  
BY  
JOHN VANDERLYN  
1775—1852



**LIST OF ARTISTS REPRESENTED AND  
THEIR WORKS**



# LIST OF ARTISTS REPRESENTED AND THEIR WORKS

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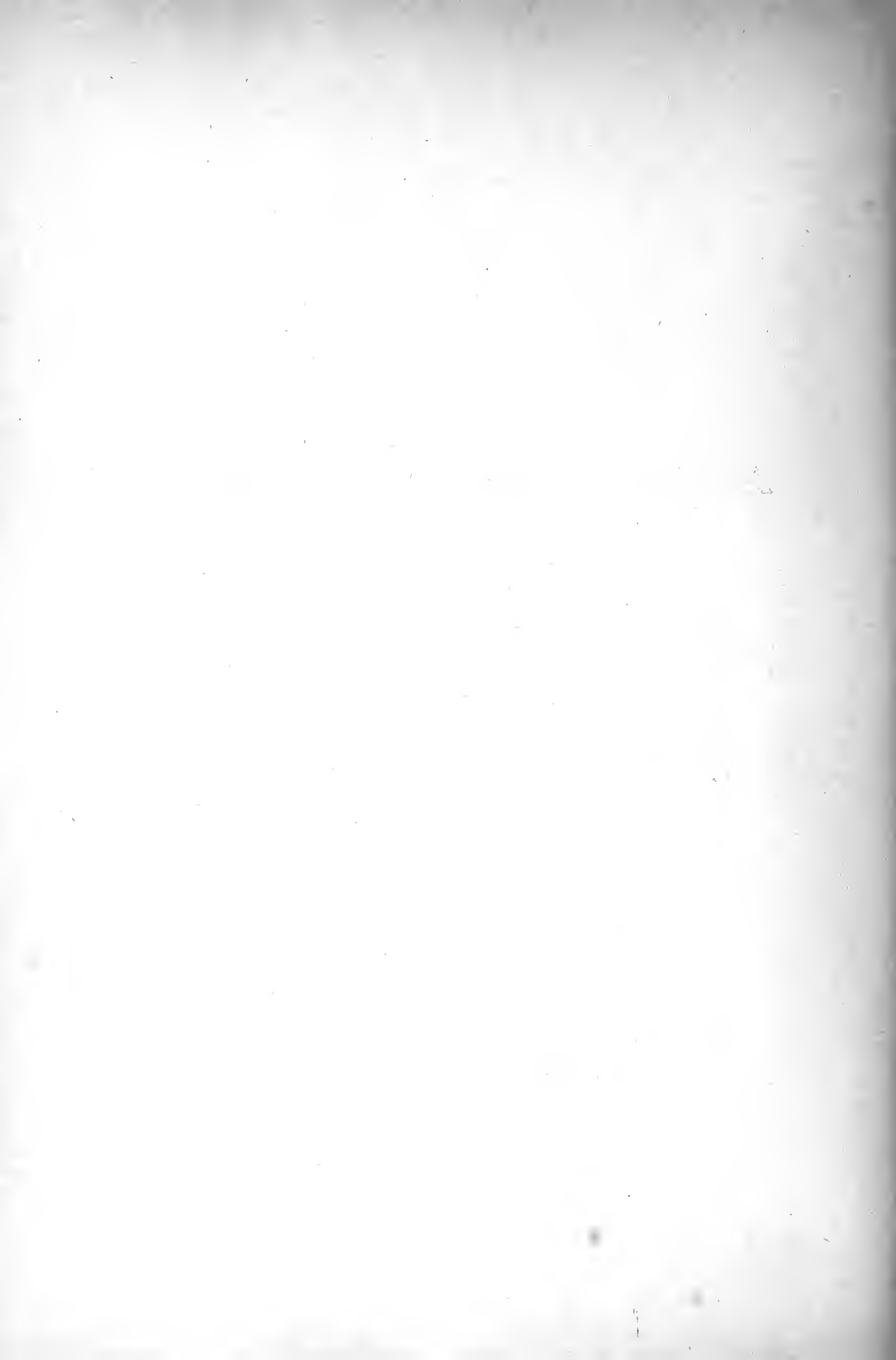
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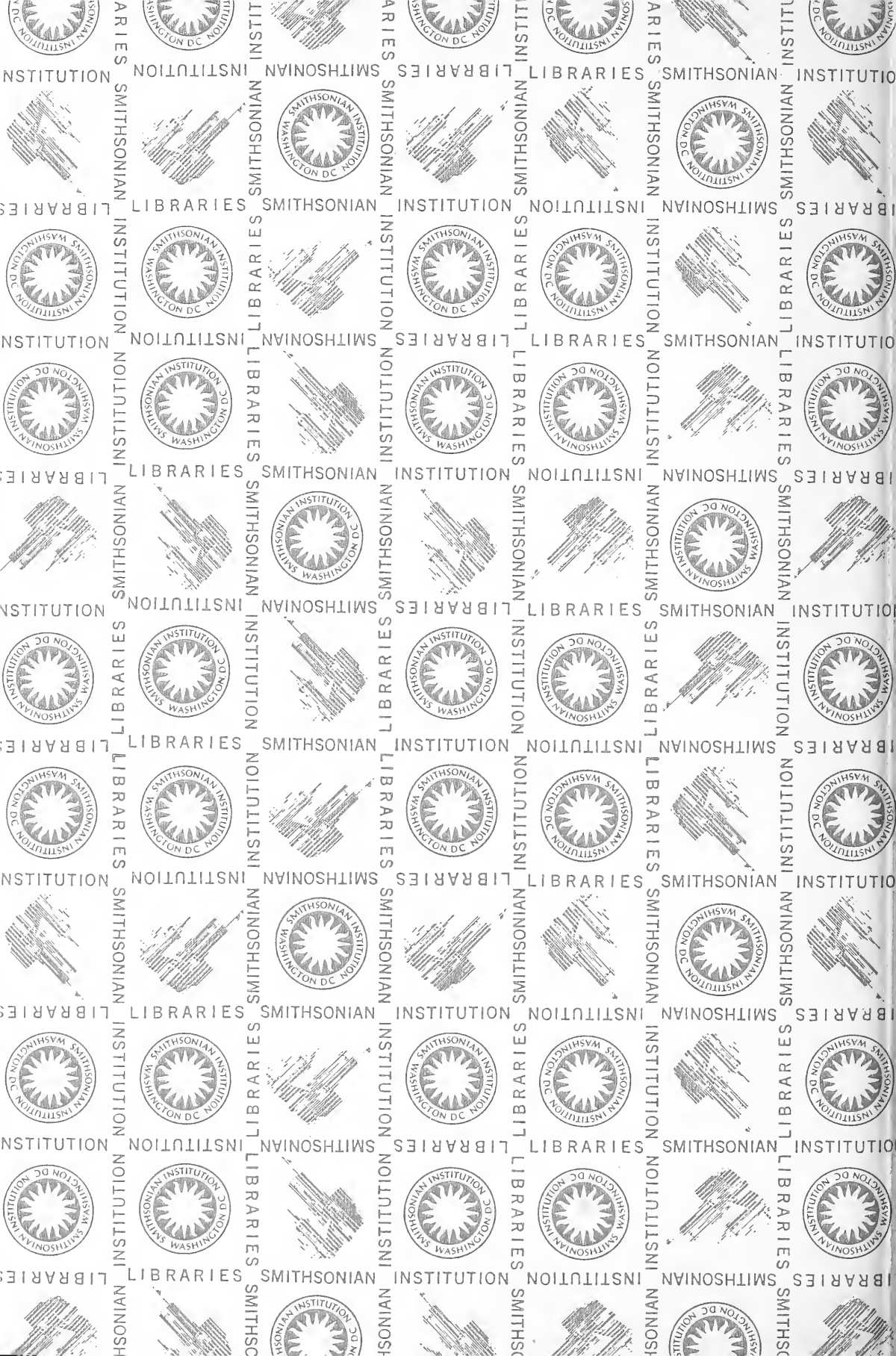


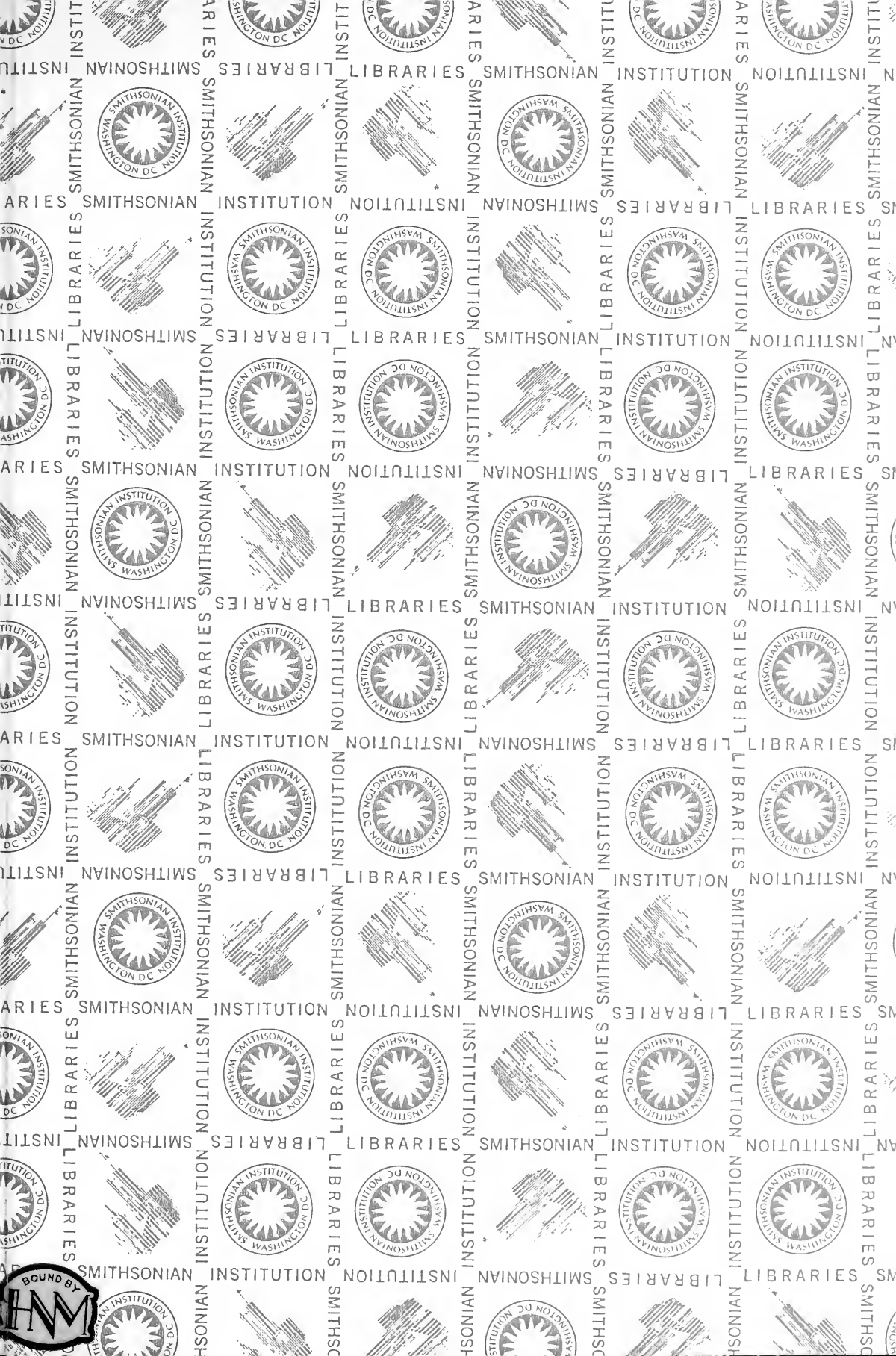












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